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PUBLISHED BY THE CLASSICAL ASSOCIATION OF THE MIDDLE WEST AND SOUTH
WITH THE CO-OPERATION OF THE CLASSICAL ASSOCIATION OF NEW ENGLAND
AND THE CLASSICAL ASSOCIATION OF THE PACIFIC STATES

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Number 5

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of the Pacific States

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Editorial

TAKING ACCOUNT OF STOCK

Changes have been coming so rapidly in the educational world in recent years, and the individual teacher is so apt to be absorbed in the immediate task, that it is worth while occasionally to pause for a survey of the situation as a whole. In particular, three things stand out.

1. The changed constituency of the high schools and colleges. Once these institutions were for the favored few, who came from cultured families, and who were looking to literary and professional careers. Now they are receiving vast multitudes of students with no cultural background and a distinctly commercial aim, or with a cultural background and no special aim. Students of the old type do appear here and there, but they are in a very small minority.

2. The enlarged compass of the curriculum. Even the smallest high schools feel that they must offer some of "the newer subjects," and the universities open up a maze of opportunity in which it is almost easier to lose than to hold to the right way.

3. The changed attitude of the younger generation toward its elders. This item is entered here, not as a complaint, but as a fact to be reckoned with. A generation or two ago, parent and teacher, on the basis of their more extensive experience, mapped out a program for the child, and to this he was required to adhere, whether it suited his present inclination or not. Now there is

much less evidence of such supervision, and certainly much less soldierlike obedience and deference to the opinions of the older and the better informed.

Closely connected with the foregoing considerations are three other developments.

1. Reaction against the old standard studies. No longer required to take hard subjects the usefulness of which he does not see, even the non-vocational student drifts about in search of the study that will secure for him the necessary "credit," with a maximum of amusement and a minimum of effort.

2. Flourishing growth of a school of pedagogy that keeps its ear close to the ground, and discovers what ought to be in what actually is. Such "prophets" are found in every generation, just as, in the time of the Civil War, the clergy of the south justified the institution of slavery out of the same book from which their colleagues of the north derived their abolition doctrine; in either case the preacher developed a theory that pleased his audience. The children of the present generation find the immediate comfort of living much enhanced by an influential school of pedagogy that announces as its sober conclusion that a child forced to do some task he resents is *ipso facto* a "bad child," whereas he becomes at once a "good child" if allowed to follow his own whim, with no fretting attention from those who see that he ought to be doing something else.

3. The prevalence of the "common requirement." With the greatly increased student enrolment, the diversity of type and aim, and the much expanded curriculum, it is by no means easy to find an adjustment that will work ideally for all. The radicals are inclined to wipe the slate clean, throwing over entirely the program of the old high school and college, and building from the bottom up a new structure of "basal" subjects. This in theory has some show of logic; and, for that reason, it is the more dangerous to the cause of cultural education. For it almost inevitably happens that the adoption of a "common requirement" means the elimination of the distinctive and real disciplines. Thus, physics can hardly figure in a "common requirement" at any point, because for some it is too hard, others do not like it, etc.; but "general"

science just fills the bill, though, through its prescription, those who need physics are deprived of the opportunity to pursue that study, while three-fourths of the class simply fritter away their time on science so-called. As things are at present administered, "common requirement" is synonymous with a lowering of the standard.

All these things affect the teaching of the classics profoundly. In the small high school, the principal, if well disposed, is at his wits' end to find a teacher for limited classes in Latin, while throngs demand typewriting and foundry work; and if he is ill disposed, the educational expert will supply him all the justification he needs for dropping the Latin. The outside public is apathetic or hostile. The student body in general feels the lure of the easier manual subjects; and a "common entrance requirement" perhaps relieves even the prospective college student of the need of taking Latin.

In the universities, too, general cultural education is gradually being eliminated, partly because of the school situation just described, partly because the universities themselves are becoming great vocational institutions. The professional schools, which at one time were superimposed upon the college or university, are now encroaching downward by appropriating the last year or two of the college course as a part of the professional curriculum; and very lately, even in the Freshman year, students are beginning to be segregated as "pre-legal," "pre-medical," etc., so that they may be advised to take only such work as prepares definitely and directly for their chosen calling. Thus cultural education is being crushed between the upper and the nether stone of the mill.

What shall be done in these premises? The problems presented are far too great to be solved by individual effort. Here and there a teacher of unusual talent or with unusual opportunities may achieve conspicuous success in the teaching of the classics; and in such success we all rejoice. But to save the situation as a whole, it will be necessary to heed the old adage "in union there is strength."

To that end, let every teacher of the classics, who is more than a hireling, take out a membership in one of the four regional classical associations. If nothing more, this will bring him the

official organ of the local association, and keep him abreast of the times in regard to matters of professional interest.

By adding twenty-five cents when remitting dues to the secretary, a member of any of the regional associations may be enrolled also in the American Classical League, a national organization that aims to correlate and reinforce the various agencies operating in the interests of the classics in various parts of the country.

In addition to helping the cause by doing good individual work, each teacher should have a hand in the collective effort represented by the associations above referred to. A few of the important problems now engaging attention are the following:

1. Safeguarding the classics in the large cities. Under this head will be noted with interest the establishment of a six-year classical high school in Cincinnati. Such separation is possible in a large city, and the example may be followed elsewhere. The problem of the one-school town is different.

2. The appointment to executive positions in the school system of men of vision, who see all sides of a subject, and who are not swept off their feet by shallow theorizing.

3. Adjustment of the teaching of the classics to the needs of the larger constituency of the modern high school, e.g., in the matter of the correlation of Latin and English.

4. The adoption of an international language as a means for communication between scholars in all fields. For this purpose Latin is in some ways specially qualified. Plans are on foot to have its claims fully presented at this time, when scientific bodies all over the world are working on the problem of an international medium of communication.

In the case of such projects as these, the need for co-operative action is obvious. Let every teacher do his part.

TWO IMPERIAL POETS—HORACE AND KIPLING

BY LOUIS E. LORD
Oberlin College

"*Illi robur et aes triplex*"—in this well-remembered phrase Horace warned his friend Vergil on the eve of his departure for Greece that oak and triple bronze must have encircled the heart of the hero who first intrusted his fragile bark to the cruel sea. Some such protection he needs now who would essay to offer new light on the appreciation of Horace.

In writing of Horace as an imperial poet I can only hope to explain and illustrate by comparison a phase of his poetical development and of his poetry which appeals more deeply to me each year as I re-read his Odes and Epodes. Should what I have to say seem but hackneyed repetition I shall console myself with the knowledge that my subject has been the starting-point of a pleasant train of thought, I shall know that I have awakened thoughts of white Soracte or fair Lucretelis, Spartan Tarentum or the city of Maiden Pallas, the swift Anio and Tiberus' grove or gentle Liris' quiet stream, Bandusia's crystal spring or the "*Digentia downward flowing*" or that spot where the late rose lingers longest. Or it may be that you hold with Eugene Field that

It is very aggravating,
To hear the solemn prating
Of the fossils who are stating
That old Horace was a prude,
When we know that with the ladies
He was always raising Hades,
And with many an escapade
His best productions are imbued.

and your fancy will leap from these four walls beyond the years to sport with Phyllis and good Cinara, with Phyrre on her bed of roses and with charming "*Lydia Dic.*" Almost every second line of Horace's *Odes* is a familiar quotation and every line a pleasure.

Even that just judge, Quintilian, was swayed by Horace's charm from the path of even-handed justice and felt himself constrained to correct the verdict which he had passed on Horace's poetry—"nisi labor eius amore," "unless I err because I love him."

To compare Horace with Kipling seems at first nothing but an oxymoron—the points of contrast are so much more obvious. The English poet has nothing of the fineness, nothing of the meticulous care that make so large a part of Horace's art. In the matter of anaphora and alliteration, to take but two examples among many, Kipling has all the exuberance of Ennius and the early Latin poets. It could not be said of him as Shorey says of Horace, that "he uses dainty but not obtrusive alliteration." Examples of anaphora and alliteration are so abundant that it is hard to choose. Here is a stanza from the "Native Born" which illustrates both:

To the far-flung, fenceless prairie
Where the quick cloud shadows trail,
To our neighbor's barn in the' offing
And the line of the new-cut rail;
To the plow in her league-long furrow
With the gray lake gulls behind—
To the weight of a half-year's winter
And the warm wet western wind.

Kipling has another bond with the early Latin poets, for almost alone among English authors he has the ability, as Lucretius had, to make poetical lines out of simple lists of nouns or adjectives:

nubila, sol, imbres, nix, venti, fulmina, grando
et rapidi fremitus et murmura maga minarum;
[Lucretius v. 1192]

I have watched them in their tantrums,
All that pentecostal crew,
French, Italian, Arab, Spaniard,
Dutch and Greek and Russ and Jew.

Or if an example more akin in spirit to Lucretius is desired:

Will the rabbit war with your foeman, the red deer horn them for hire?
Your kept cock-pheasant keep you? he is master of many a shire.
Arid, aloof, incurious, unthanking, gelt,
Will you loose your schools to flout them till their browbeat columns melt?

The youthful exuberance of Kipling, too, is unmatched in the *Epodes*; but Horace's selection may have been more carefully made and the ease of modern publication has prevented the later poet from eliminating some poems which he might have been glad to suppress. In fact many of the earlier humorous skits are omitted from the *Collected Poems* recently published. Still, Kipling's early satires have much in common with Horace's *Epodes*. The "rank Maevius," the perfidious Neaera who will suffer keenly from Flaccus' manly anger if he should, after careful consideration, finally and ultimately decide to be angry, Canidia and the rest of the heroes of the *Epodes* are treated in the same spirit as Kipling treats his early victims:

Pagett, M.P., was a liar and a fluent liar therewith—
He spoke of the heat of India as the "Asian Solar Myth."

Or "Tomlinson" (supposed to be Lord Lansdowne), who is refused admission to both heaven and hell because, as the examining devils report:

The soul that he got from God, he has bartered clean away,
We have threshed a stock of print and book, and winnowed a chattering wind
And many a soul wherefrom he stole, but his own we cannot find,
We have handled him, we have dandled him, we have seared him to the bone,
And sure if tooth and nail show truth, he has no soul of his own.

Another unimportant likeness may be mentioned. Both poets are "phrase makers." Kipling's "Female of the Species," "Soldier and Sailor too," "East is East and West is West," "The White Man's Burden," to mention but a few, are phrases that have become as much a part of our speech as "Monumentum aere perennius," "Integer vitae," "Dulce et decorum est pro patria mori." And again it might be said of Kipling, with even greater truth than of Horace, that he is "verbis felicissime audax." Such expressions as "a rag and a bone and a hank of hair," "reeking tube and iron shard," "the clean lipped guns," "the calm embayed my quarry" are examples of a mastery over individual words in which Kipling is unrivaled.

It would be interesting to follow further these minor resemblances but the purpose of this paper is to point out a much more significant

likeness between these two poets. Perhaps I can indicate what I mean most briefly by saying that each poet has been for his own age the incomparable imperial laureate. Horace wore his wreath by imperial rescript, while Kipling has watched his government bestow this honor on a series of "mute, inglorious Miltons." A laureate's function is to speak of great events for a great people and to these two poets, as to no others, it has been given to speak when occasion bade them, for the two greatest empires that time has yet produced. They are par excellence the two occasional poets.

But before Horace could speak for imperial Rome he had to pass through a period of readjustment and reconciliation, marked by such epodes as seven and sixteen.

"Has too little Latin blood been shed on land and sea, shed not that the Roman might burn the proud citadel of envious Carthage or that the unconquered Briton might tread the Sacred Street in chains, but that, as the Parthians pray, this city might perish by its own right hand."

"The barbarian victorious shall tread on the city's ashes and up her streets shall ring his horses' sounding hoof."

The Ship of State was still to him a weariness; he had not yet come to yearn for it nor to wish that it might avoid the waters swirling about the gleaming Cyclades. Kipling had to learn to lay aside his jesting and his buffoonery. "The Widow at Windsor" cost him a title—he had to learn that India is not the whole empire nor its governments and viceroys wholly bad and that there are other points of view besides that of the "Soldiers Three." But when the years of apprenticeship had passed, when time had softened the bitterness of the freedman's son and curbed the speech of the Anglo-Indian, each learned to hymn his empire's praises so that they seem across the years to call to one another as (to use one of Kipling's favorite biblical reminiscences) "deep calleth unto deep." "Thine age, O Caesar, hath restored the ancient arts through which the Latin name and the might of Italy have increased and the fame and majesty of the Empire have been flung to the rising of the sun from his couch in the west."¹

¹*Odes* iv. 15.

And England's answer to her colonies:

Also, we will make promise. So long as the Blood endures,
I shall know that your good is mine: ye shall feel that my strength is yours
In the day of Armageddon, at the last great fight of all,
That our House shall stand together, and the pillars do not fall.

Or "The English Flag." This poem is prefaced by the following clipping from the daily press: "Above the portico a flagstaff bearing the Union Jack remained fluttering in the flames for some time but ultimately, when it fell, the crowd rent the air with shouts and seemed to see significance in the incident." I can quote but a part of the poem. Each of the winds speaks. I give only a part of what the North Wind says:

Winds of the world, give answer. They are whispering to and fro,
And what should they know of England who only England know?
The poor little street-bred people that vapor and fume and brag,
They are lifting their heads in the stillness to yelp at the English flag.
What is the flag of England? Winds of the World declare
The North Wind blew. . . .

I barred my gates with iron, I shuttered my doors with flame
Because to force my ramparts, your nutshell navies came.
I took the sun from their presence, I cut them down with my blast,
And they died, but the flag of England blew free ere the spirit passed.
The lean white bear hath seen it in the long, long arctic night,
The musk-ox knows the standard that flouts the Northern Light.
What is the flag of England? Ye have but my bergs to dare,
Ye have but my drifts to conquer. Go forth, for it is there.

Generous admiration for a chivalrous enemy was never a common Roman virtue. In all Latin literature I know of no generous tribute to Hannibal. Yet Horace could admire Cleopatra's unflinching suicide—her truly Roman resolution.

She dared to look upon her palace lying in ruins with untroubled glance, brave enough to handle deadly serpents that she might drink in their dark poison, her courage rising with her resolution to die, she scorned, of course, to be borne in the cruel galleys, no longer queen, to grace a proud triumph—no humble woman she.¹

¹ *Odes* i. 37.

Kipling, too, could pay his tribute to a sturdy foe. These lines were written on the death of General Joubert, March 27, 1900:

With those that bred, with those that loosed the strife
 He had not part, whose hands were clear of gain
 But subtle, strong, and stubborn, gave his life
 To a lost cause and knew the gift was vain.

He may not meet the on sweep of our van
 In the doomed city when we close the score,
 Yet o'er his grave—the grave that holds a man—
 Our deep-tongued guns shall answer his once more.

Rome's mission, to subdue the world—to bring the ends of the earth beneath Caesar's sway, is as clear to Horace as the necessity of taking up "the White Man's Burden" is to Kipling. "Already, the Mede fears the power that rules on land and sea and dreads the Alban axes; already the Scythians—once so proud—and the Indians wait on our words." "While Caesar rules the state, civil war shall not break our peace nor violence nor wrath that forges the sword and renders hostile wretched cities. Those who drink of the deep Danube shall not break the laws of Julius, nor the Getae nor the Chinese nor the faithless Persians nor those who spring by Tanais' flood."¹

Take up the White Man's Burden
 Send forth the best ye breed
 Go bind your sons to exile
 To serve your captives' needs,
 To wait in heavy harness
 On fluttered folk and wild,
 Your new caught sullen peoples,
 Half devil and half child.

Take up the White Man's Burden,
 Have done with childish days,
 The lightly proffered laurel,
 The easy ungrudged praise,
 Comes now to search your manhood
 Through all the thankless years,
 Cold, edged with dear-bought wisdom
 The judgment of your peers.

¹Odes iv. 15.

It is quite true that the two poets do not take the same point of view but it is significant that each looks on his own country as an imperial mistress destined to confer her civilization and her commands on the lesser races of the earth.

It would be a pleasure to record resemblances between the "Recessional," written for the Queen's jubilee in 1897 and the "Carmen Saeculare," but apparently there are none. The "Carmen Saeculare" is not one of Horace's most spontaneous or most fortunate poems, while Kipling's greatest achievement is still the "Recessional." It has in it the Greek dread of overweening pride.

Far called, our navies melt away—
On dune and headland sinks the fire,
Lo, all our pomp of yesterday
Is one with Nineveh and Tyre;
Judge of the Nations, spare us yet,
Lest we forget, lest we forget.

.
For heathen heart that puts her trust
In reeking tube and iron shard
All valiant dust that builds on dust,
And guarding calls not Thee to guard,
For frantic boast and foolish word
Thy mercy on thy people, Lord.

Kipling has avoided the obvious appeal which pomp and circumstance make to national pride and has dwelt on individual humility, as Horace has in his ode on the dedication of Apollo's Temple on the Palatine:

What boon shall the bard ask of Apollo enshrined?—Not the fair fields of rich Sardinia, nor the pleasant flocks of sunny Calabria, nor the gold or ivory of India, nor the fields which with gentle stream the silent Liris laves—Grant me, O Son of Leto, I pray, in health to enjoy my possession and with mind unobscured to pass an old age not disgraced and not without the lyre."¹

Horace is seldom a preacher; he takes his place naturally with the audience and his sermons are directed at himself, not at a defenseless congregation. In the opening odes of Book iii he breaks this rule, "I, the Muses' Priest, sing for the maidens and the youths a song as yet unheard," and in the religious silence when profane tongues are hushed through six great odes, Horace

¹ *Odes* 1. 31.

preaches to the maidens and the youths the great Roman virtues: *frugalitas, patientia, fides, constantia, temperantia, fortitudo, pietas*. He who holds fast to these may face the "threatening tyrant"; "if the vault of heaven be shattered and fall upon him the ruins will smite him undismayed." In sustained grandeur, in scathing rebuke, in pride of race and shame at a race disgraced, these odes are unmatched. Vergil could "count the glories of Italy as a lover counts the charms of his mistress," but the rugged tenderness and abiding firmness of Rome lives here as nowhere else. As the stately Alcaic stanza flows from the record of Rome's shame to the record of Rome's triumph, we see the towering aqueducts striding across the campagna, we hear the endless tramp of the Roman legions down the roads that flare like the spokes of a wheel from the Forum's golden milestone. These are a people born to rule—a nation unafraid.

Only a more detailed comparison than I can now give would show how closely the spirit of Kipling's "Islanders" resembles these odes, but a few quotations will make the general likeness plain:

Fenced by your careful fathers, ringed by your leaden seas,
Long did ye wait in quiet and long lie down at ease;
Till ye said of strife, "What is it?" of the sword, "It is far from our ken."
Till ye made a sport of your shrunken hosts and a toy of your armed men.

Yet ye were saved by a remnant (and your land's long-suffering star)
When your strong men cheered in their millions while your striplings went to
the war,

Sons of the sheltered city—unmade, unhandled, unmeet,
Ye pushed them raw to the battle as ye picked them raw from the street.

And ye vaunted your fathomless power, and ye flaunted your iron pride,
Ere—ye fawned on the younger nations for the men who could shoot and ride,
Then ye returned to your trinkets; then ye contented your souls
With the flanneled fools at the wicket and the muddled oafs at the goals.

No doubt but ye are the people; who shall make you afraid?
Also your gods are many; no doubt but your gods shall aid.
Idols of greasy altars, built for the body's ease
Proud little brazen Baals and talking fetishes,
Seraphs of sept and party and wise wood-pavement gods,
These shall come down to the battle and snatch you from under the rods.

Pity and scorn for a nation forgetful of its great traditions and its ancient virtues have rarely been expressed in terms so trenchant and so bitter.

Reverence and honor for the heroic dead—for those whose memory "abides graven not on stone but on the hearts of men"—has been an inspiration to both our poets. When Lord Roberts, the beloved "Bobs" of Kipling's early Indian days, died on a visit to battlefront in 1914, many tributes were made to his memory, but it was the uncrowned laureate who spoke the acceptable word of praise:

He passed in the very battle-smoke
Of the war that he had descried.
Three hundred mile of cannon spoke
When the Master-Gunner died.

He passed to the very sound of the guns;
But, before his eye grew dim,
He had seen the faces of the sons
Whose sires had served with him.

He had touched their sword-hilts and greeted each
With the old sure word of praise;
And there was virtue in touch and speech
As it had been in old days.

So he dismissed them and took his rest,
And the steadfast spirit went forth
Between the adoring East and West
And the tireless guns of the North.

Clean, simple, valiant, well-beloved,
Flawless in faith and fame,
Whom neither ease nor honor moved
An hair's-breadth from his aim.

Never again the war-wise face
The weighted and earnest word
That pleaded in the market-place—
Pleaded and was not heard!

Yet from his life a new life springs
Through all the hosts to come
And Glory is the least of things
That follow this man home.

And Horace telling the tale of Regulus, who dies as Andrew Lang says, "for the honor of Rome as Gordon for the honor of England," closes with the picture of the "glorious exile's" departure from his sorrowing friends. "He well knew what barbarous tortures awaited him, and yet he put from him his relatives who crowded about him and the people who would delay his return, as if, the trial ended, he were leaving the tedious business of his clients to go forth to the fields of Venafrum or Lacedemonian Tarentum."¹

And with that picture we may complete the unfinished quotation from Quintilian:² "Est tersior ac purus magis Horatius et, nisi labor eius amore, praecipuus."

¹ *Odes* iii. 5.

² Quintilian x. l. 94.

ARCHAEOLOGY IN 1919

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In archaeological, as in political and economic affairs, the world's return to "normalcy" is proving so slow as to be almost imperceptible. In the classical field, at least, 1919 saw rather less accomplished than any year since 1914. The reasons for this are not difficult to make out. The disturbed conditions and the high price of labor in Greece and in Italy make excavation much more difficult and expensive than in pre-war days; the foreign schools have not yet recovered from the effects of the war; and even the government organizations have been considerably affected by the loss of officials through death and other causes for which the war is responsible. The net result is that most of the work done in 1919 was carried on by the Greeks or the Italians themselves, not by foreigners, and even this was not on an extensive scale.

Much of the information which I have been able to gather about Greece is gleaned from the *Ἀρχαιολογικὸν Δελτίον*, a periodical issued by the Archaeological Section of the Greek Ministry of Public Instruction, of which I have seen three volumes (for 1915, 1916, and 1917) and the first half of a fourth. Of special interest to the seeker for recent news is the *Παράρτημα* which accompanies most of the volumes and in which are published notes on changes of personnel in the Archaeological Section, laws and royal decrees relating to archaeological affairs, lists of accessions to the national collections, reports of excavations (including the work of the foreign schools), reports of chance discoveries, and other matters under the supervision of the Archaeological Section. Thanks to this most welcome publication, I can supplement my accounts of work in Greece during the "war years" and even earlier in many ways.

Among the explorations which had entirely escaped my notice are those conducted by Mr. Kourouniotes in the island of Chios

in 1913, 1914, and 1915. At a spot called Latomi, not far from the town of Chios, some thirty tombs were cleared. The bodies had been deposited in terra-cotta sarcophagi, similar in form to the familiar group called Clazomenian, but quite undecorated. Very few offerings of any kind were found, but a few examples of Attic black-figured pottery seem to date the necropolis to the latter part of the sixth century. More important results were obtained at a site called Phana, just west of the southernmost point of the island, where remains of a Byzantine church built largely of ancient materials had long been thought to mark the site of the temple of Apollo mentioned by Strabo (xiv. 645). Excavation here brought to light considerable stretches of the boundary walls of the precinct and the foundations and some parts of the superstructure of the temple, largely re-used in Byzantine times. The temple was of the Ionic order and was founded as early as the sixth century. Among the small objects discovered were many fragments of Corinthian and Ionic wares (especially of the type sometimes called "Naucratic"); a hoard of fifty-nine silver didrachms and tetrobols of Chios, of fifth-century types; and an archaic statuette representing a warrior, made of silver, with traces of gilding.

At Phalerum, a group of eighty-seven graves, which were investigated by Mr. Pelekides in 1915, yielded many vases of well-known classes, including proto-Corinthian, Corinthian, and proto-Attic (especially of the type called Phaleron vases). More interesting was a single large grave in which were found the skeletons of eighteen men with iron collars about their necks and shackles on their legs and arms. Mr. Pelekides argues that these were criminals who had been punished by being fastened to a plank, as Mnesilochus is punished in the *Thesmophoriazousae* of Aristophanes; and he argues further that they were the men who were put to death on the information of Andocides for the mutilation of the Hermae in 415 B.C. Since no evidence as to the date of the grave was discovered, any theory of this sort seems impossible of definite proof.

Another excavation on the mainland of which I had not heard is that conducted by Mr. Versakes near Longa in Messenia. It has long been recognized that somewhere in this neighborhood was the

sanctuary of Apollo Korynthos which Pausanias (iv. 34. 7) describes as "about eighty stadia from Korone" and "beside the sea," but the exact location has been disputed. In 1914, the chance discovery of a slab of marble with a dedication to Apollo Korynthos fixed the site at a place called St. Andreas, a short distance west of Longa. Excavation here in 1915 brought to light the remains of no less than five different buildings, all badly ruined. The oldest temple is of very simple form, with traces of a single row of interior columns, and Mr. Versakes is probably right in assigning it to the eighth century. Of the other structures, one appears to have been a Doric temple of the sixth century, another an Ionic temple of the fourth. The early date of the sanctuary is attested by "Cyrenaic" vases and archaic bronzes. The finest of the bronzes represents a hoplite, whose armor includes protectors for the arms and the thighs, as well as the usual breastplate, greaves, and helmet. The inscriptions which were recovered not only confirm the identification of the sanctuary as that of Apollo, but also suggest that this Apollo was a warrior god, thus strengthening the suggestion of Bruckmann that his epithet was derived from *κόρυς*. In any case, the epithet is *Κόρινθος*, as it stands in some of the manuscripts of Pausanias, not *Κόρινδος*, an emendation that has been favored by several editors; and "Crested Lark Apollo," therefore, is relegated to the list of "gods that never were."

In Crete the two Ephors, Mr. Hatzidakis and Mr. Xanthoudides, have constantly added to the treasures in the Museum of Candia during the war years by prompt inspection of chance finds and by excavation on a small scale at many different places. Among the latest scenes of their activity are Pyrgo and Malia.¹ The first of these is situated on the northern coast, some six miles east of Candia. Here workmen engaged in building a carriage road noticed in one of their cuttings a quantity of broken pottery. On examination it appeared that this came from an early burial cave which had collapsed because of quarrying in and near it. Removal of the fallen débris revealed a mass of pottery and a number of clay coffins, or larnakes, of a kind which is known from other sites to be characteristic of the Early Minoan period. Unlike the

¹ For information about these sites I am indebted to Mr. Richard Seager.

clay coffins of Late Minoan date, these are shallow, rounded on the ends, covered with flat covers, and undecorated. The examples from Pyrgo are proved to be of E.M.II date by the vases, which are said to constitute one of the finest collections of the pottery of this period that has yet been found. Especially important is a series of goblets on tall stems, gray or grayish black in color, decorated with linear incised patterns. These emphasize once more the rapid development of the potter's art in Crete. Most, if not all, of them were made on the wheel, and the best are remarkable for the fineness of the clay and the thinness of the walls. Of the settlement connected with this burial cave no traces were discovered, but nearby Mr. Xanthoudides found a large and well-preserved house of the L.M.I period, from the ruins of which many interesting objects were recovered. These include four huge double axes of bronze—the largest 1.20 meters in length—and between forty and fifty plaster "tables of offerings" of the sort that has been found before, round disks on three legs, consisting of a core of sun-dried clay, covered with a coat of fine plaster. In size they range from a few inches to nearly two feet in diameter. They were found stacked up in rows just as they were kept in storerooms, a fact which, combined with the presence of the double axes, suggests that the house was the residence of a priest or a dealer in religious objects.

At Malia, which is also on the northern coast of Crete, but to the east of Pyrgo, Mr. Hatzidakis has been clearing a large palace, very similar in many of its features to the palace of Knossos. Among the parts already uncovered are a large entrance portico, several long, narrow magazines, and what looks like a throne room. The latter has benches running around the walls on three of its sides and a niche in the middle of one wall, which might have contained a throne. The opposite side of the room has not yet been reached, so that it is impossible to tell whether the analogy to Knossos extends to the tank which is such a conspicuous feature of the throne room there. The small objects so far discovered have been disappointing, but only a small part of the palace has been uncovered.

At Corinth, although no regular campaign was undertaken by the American School in 1919, a considerable amount of work was done in and about the excavations on the initiative of the Red Cross Mission to Greece. Among the plans of the Mission was one for improving the sanitation of some Greek town, and Dr. Hill had no great difficulty in persuading the officials that Old Corinth offered them a fruitful field. Conditions in the modern village, never too good at any time, had become very bad indeed after a cloudburst in 1918. This flooded the excavated area, leaving a deposit of mud everywhere, undermined the main road along one side of the excavations, and broke or clogged the mains by which the village was supplied with water, so that for more than a year the villagers had been obliged to bring their water from outside. The officials of the Red Cross agreed to restore the water supply and to provide a drainage system which would prevent the recurrence of such a disaster. The village authorities contributed the labor of two hundred men for one day and all the money (200 drachmas) in the village treasury; the Greek Archaeological Society made a special grant of 8,000 drachmas; and the School undertook the cost of all work that was not strictly necessary from a sanitary point of view. The great Roman drain leading from Pirene, of which some 650 feet had been cleared in 1910, was completely renovated and connected with another ancient drain lower down on the slope, pipes were installed for drinking water, and retaining walls were built to support the road. There is, therefore, good reason to hope that the question of the village water-supply, which has so often involved the School in difficulties with the inhabitants of Old Corinth, is at last solved, and future excavation rendered less difficult.

The present year will probably see the foreign schools in Greece once more engaged in active exploration. The British School, indeed, has been at work during the spring of 1920 at Mycenae, and I shall hope to give a summary of their results in next year's report. The American School opened this fall with nine students. A new director of the French School, Mr. Pickard, and a new director of the Italian School, Professor Della Seta, were appointed in 1919,

but I have not seen any accounts of their activities or those of the other members of the two institutions.

In Italy* the government excavations at Pompeii, Ostia, and Veii made steady progress, and several interesting discoveries from other places have been reported.

At Pompeii, the Via dell'Abbondanza continues to be the center of activity. Among the recently cleared structures is the municipal police station, consisting of a single room, situated on a corner and separated from the main street by an open wooden grille. The exterior is decorated with paintings representing trophies, which appear to have been copied from those erected by Augustus in Rome in honor of Julius Caesar's victories over the northern barbarians. The grille has been reconstructed in wood from the impression which the original had left in the lava. In one of the two-story houses, flat, painted ceilings came to light and were carefully pieced together from many fragments. This house also had a terrace overlooking the garden. In another house it was possible to restore the door and hang it on the ancient hinges, and to rearrange the doorbell so that it actually rings. A large fulling establishment, with show-rooms on the street, was found to have a new type of atrium, with the opening in the center of a perfectly flat roof. Here, too, were found the remains of the meal which the workmen were eating at the time of the disaster. It is greatly to be hoped that a part, at least, of the recently uncovered section will soon be opened to the public.

For Veii, a report covering the results of the excavations since 1913 (in the *Notizie degli Scavi* for 1919, pp. 1-37) enables me to supplement my earlier notes in many respects. In the necropolis, 1,200 tombs have been opened, including *tombe a pozzo*, *tombe a fossa*, and *tombe a camera*. Many of them, especially the most conspicuous and richest, had been plundered in ancient or in modern times, but in spite of this, more than 6,000 objects of all kinds were recovered, including many specimens of arms and armor, jewelry and ornaments, and vases of silver, bronze, and clay. Among the

* These notes on work in Italy are, as usual, largely based on Dr. Ashby's letter, published in the "Literary Supplement" to the *London Times* for January 15 and January 22, 1920.

vases the commonest are Italo-geometric, Corinthian, and bucchero ware; Attic vases, curiously enough, are conspicuous by their absence.

Among the tombs, the most unusual is one in which the occupant, a man, was buried under seven shields, an arrangement that recalls the story of Tarpeia. He had on his head a crested helmet of bronze and on his breast a gold fibula; by his side was an iron sword, with the handle decorated with gold and amber; and under his feet were a horse's bit and the remains of a chariot. This tomb has been removed to the Museo di Villa Giulia in Rome.

On the site of the city itself, excavations on the plateau called the Piazza d'Armi or Citadella and generally believed to be the acropolis of ancient Veii revealed early Italic dwellings and, above these, houses of the eighth to the sixth centuries B.C., with orientalizing vases and other objects. Painted tiles and a terra-cotta statuette appear to prove the existence of a temple, such as is indicated on Canina's plan. But the most important discoveries were made at a spot called Portonaccio, a terrace on the northern side of the deep ravine which separates the site of Veii from the modern village of Isola Farnese. Near the bottom of the ravine numerous fragments of early votive offerings have been found from time to time, and this led Professor Giglioli, who, with Dr. Stephani, has had charge of the work in recent years, to investigate the terrace above. Trenches dug here soon brought to light a large enclosure, with the foundations of a temple of the sixth century. Running through the sacred precinct was a Roman road, and beside this, where they had evidently been carefully buried when the road was constructed, were found the archaic terra-cotta figures to which I have referred in earlier reports.¹ Professor Giglioli's account, with its excellent illustrations, shows that these fully justify the enthusiastic preliminary reports about them. The life-size Apollo, of which little except the arms has been lost, is certainly the finest example that we have of ancient sculpture in terra cotta.² Even the colors,

¹ Cf. *Classical Journal*, XIV, 256 f., and XV, 299.

² Two views of this figure are published in Mr. Curtis' article, "Recent Archaeological Discoveries in Rome and at Veii," *Art and Archaeology*, June, 1920, pp. 271-77. This article also contains an account, with illustrations, of the underground basilica discovered in Rome in 1917. Cf. *Classical Journal*, XIV, 253 f., and XV, 298 f.

reddish brown for the flesh, black for the hair and the eyebrows, white for the eyes (with a reddish iris and a black pupil), and violet for the border of the robe, are well preserved. The robe itself is left in the natural yellow of the clay. There are fragments of three other life-size figures. One represents a hind lying on her back, with her feet tied together and a human foot pressed against her belly, another is a remarkably preserved head of Hermes, identified by his winged cap. On the fragment with the hind, a lion's paw suggests that it was Heracles who stood above her, and following up this clue, Professor Giglioli argues that the complete group represented the contest of Apollo and Heracles over one of the sacred deer at Delphi, in the presence of Hermes and, probably, Artemis. The myth is not recorded in literature, but is found on the painted vases and on a bronze helmet. The uniform size of the figures makes it improbable that they were placed in the pediment of the temple, and they are too large to have served as acroteria, so that they should probably be regarded as a votive group, set up in or near the temple. Their date must be the last years of the sixth century. They thus give us an excellent idea of those ancient statues of clay which Pliny (*N.H.* xxxv. 158) praises for their skilful workmanship and durability and calls "more worthy of honor than gold, and at any rate more innocent," and to which Juvenal (xi. 116) refers with his

fictilis et nullo violatus Juppiter auro.

Moreover, as Professor Giglioli points out, these figures go far to confirm the tradition of an important school of workers in clay at Veii, which is implied in the statements that Tarquinius Priscus summoned an artist named Vulca from Veii to make the clay image of Jupiter for the Temple of Jupiter Capitolinus at Rome (Pliny, *N.H.* xxxv. 157) and that the clay chariots which originally stood above the pediments of the temple were intrusted to "Etruscan workmen from Veii" (Plut. *Publicola*, 13).

On the Via Appia, further investigation below the basilica of San Sebastiano revealed the existence of three pagan tombs of later date than the columbaria discovered in 1916. All three are remarkable for their decoration. In one there are paintings both inside

and outside, with very well-preserved color. In the other two the decoration is in white stucco and is said to be notable not only for its almost perfect preservation, but also for the freedom and boldness of the design. Especially fine is one ceiling, which is covered with a naturalistic grapevine, carried up from the four corners of the vault. In another part of the church a long staircase has been discovered, descending to what *may* have been the temporary hiding place of the bodies of St. Peter and St. Paul.

At Albano, a considerable part of the amphitheater has been cleared, and some work has been done in the church of Santa Maria della Rotunda, which was originally a nymphaeum in the garden of a villa built by Domitian.

In the ruins of a Roman villa between Sorrento and Massa Lubrense—possibly the great villa of Pollius Felix mentioned by Statius (*Silvae* ii. 2)—a series of interesting reliefs of the first century after Christ has been found. One represents a sacrifice to Diana, another, the triumph of Bacchus, a third, a group of satyrs approaching an altar.

Finally, at Cyrene the temple which has long been called a temple of Apollo has been shown by an inscription to have been dedicated to Hadrian; in the market place a circular building has been found, which served as a meeting place for the priestesses of Hera; and further discoveries of sculpture are reported.

THE STUDY OF CLASSICS AS EXPERIENCE OF LIFE¹

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In recent years we classicists have fallen into the habit of talking a great deal about the superlative value of our chosen interest. The malice of our enemies and the ignorance of our friends have given us golden opportunities of telling each other why we are better educated than the rest of the world, and of dropping a hint to the vulgar, "Although you can never be like us, be as like us as ever you can." I hope we are sincere in most of the essays and addresses that we devote to this theme; for in truth we hold a great trust. But tonight I shall take all this for granted; we are all friends of classical education, all convinced of its saving mission. If I do not come to praise Caesar, let it not be thought that I come to bury him.

What sometimes gives us moments of disquietude, of course, is the fact that classical education does not today hold its former position, either in the proportion of its followers to the larger number of educated men and women or in the contribution that it makes to the intellectual life of the community. There is no need of rehearsing the obvious and partly inevitable course of events that brought about this condition—the growth of science, the exploitation of material things, the opening of educational facilities to new types of students. It was to be expected that Peter would be robbed to pay Paul; and in our most candid moods we must admit that a certain revision of the claims of the classics was not entirely to be deplored. But whether we have done all that can be done to redress the balance of things is not quite so certain. How the balance may be restored is the question that I ask you to consider.

Let me use a homely simile to make clear the point; for, as Alexander Pope observed, "it is with the eye of the imagination

¹ A paper read at the meeting of the Classical Association of New England, April 2, 1920.

as it is with the corporeal eye, it must sometimes be taken off from the object, in order to see it the better." Let us suppose that we have the task of reducing by a half the weight of a ten-pound tub of butter. We may cut off a little here or a little there, or carve it down with the skill of a Canova; in the end it will weigh only five pounds, but it will remain butter. That is because it is a homogeneous substance. But if we try the same operation on a statue of a man, the result will be different. We may lop off an arm or two, the head, the legs, and we have not a miniature of man; we have a torso, perhaps noble in form, yet not a man. That is because the statue was an organic whole, in which the parts were not interchangeable, but had different functions. Something like this I conceive to be the case of the classics. Once a classical education was an organic whole; its students, besides receiving a discipline in language and self-expression, were learning history, politics, literature, art, philosophy, and science. Many of these branches have gained years and wisdom; some of them are now taught, and better taught, by our colleagues in other departments. So the whittling process has gone on: here an author has been dropped from the classical curriculum, there a field of activity; the majority of boys and girls who begin Greek or Latin in school drop them when they enter college. Is the result a harmonious whole? Does it represent, even on a reduced scale, the substance of the old training? Or is it propaedeutic rather than education, the portal rather than the edifice?

These are generalities: let us consider concrete instances. What really happens to the average student of classics? In the first place, he spends the first year or two mainly on grammar: this is a valuable training in itself and has valuable consequences; few of us know too much grammar. But for most students this means giving to grammar perhaps half of all the time they will ever devote to classics; and this seems disproportionate. Even when they are able to read Greek and Latin after a fashion, the texts usually read do not present an altogether adequate notion of the Greeks and the Romans. Caesar's story is not laid in Italy, and is almost wholly military; the speeches of Cicero most often read deal chiefly with criminal or political cases in which the

details take relatively too much attention, and in which the orator's personality does not appear at its best. It is not easy for the young student to gain from them an understanding of the Roman Republic. The reading is necessarily piecemeal; even when Virgil is reached, the snail's pace of the reader cannot often keep stride with the story, and literary appreciation too often flags. I have been told by a boy of unusual ability, who writes good English verse, that although he had read four books of the *Aeneid* he had never realized that the Romans could write real poetry till he happened to read at sight that passage in the *Metamorphoses* on which Shakespeare drew for Prospero's speech: "Ye elves of hills, brooks, standing lakes, and groves." In the *Anabasis*, the young Hellenist reads a work of genuine interest; yet it does not deal with Greeks of the greatest period, nor with their most characteristic occupations. Homer is attacked so deliberately that Achilles is often left sulking in his tent, Hector and Andromache never meet or part, and Odysseus never sets sail for rocky Ithaca. And before the achievements of the fifth century are even sampled, the ordinary boy or girl usually drops the study of classics. The college undergraduate who elects Greek or Latin will indeed become acquainted with a few masterpieces of literature of various types; but too often these works will be detached from the context which is necessary for a real understanding of them. I have known brilliant undergraduates with a real taste for classics who complained that their courses in Greek and Latin did not require them to think.

Of course these instances do not tell the whole story. Every classical teacher who is alive to the possibilities of his subject tries to supplement the reading of texts in various ways, and by lectures and *obiter dicta* to correct one-sided impressions. We all try, I hope, in some way to reconstruct the whole wonderful mosaic of which only a few broken bits are before our classes. Some of us may feel that we carry this sort of thing as far as our time allows. But if we are candid we must admit that our attempts to correct our pupils' perspective are often futile, because haphazard; it is like trying to change the form of the tree after the twig has already been inclined—or should I say disinclined?

What, then, should we do to make the study of classics once more something organic and harmonious? It need be nothing radical, I think; or at least it need involve no sweeping change. We need only look at the study of classics from a somewhat different point of view, and the right course of action will follow naturally. Suppose we begin with the assumption that what we are going to study, whether in school or in college, is not a collection of texts, the remainder of a larger literature, but the experience of two nations which are especially important because of their achievements and their influence, actual or possible, on us. Notice that I speak of "experience," not of "experiences"; the difference is great. It is possible to have many experiences without gaining experience. The Greeks and the Romans had many experiences which matter very little to us; they also gained a great deal of experience which has become a part of our heritage, and it is this which we wish to study. We are ready, for lack of time, to neglect much that is accidental or eccentric, in order to fix our attention on the central and the permanent. Yet we are on our guard against a spirit of indiscriminating eulogy of things Greek and Roman; that spirit has already done incalculable harm to our cause. We strive to keep a truly critical spirit, as ready to learn from the failures as from the successes of the ancients; and we are always eager to exchange the small coinage of facts for the international currency of truth.

The method will wait humbly on the aim: it will depend on the relation of the part to the whole, and on the age and the capacity of the student. Knowledge of the Greek and the Latin languages, I need hardly say, is a most necessary tool in this study; without it the finest appreciation and understanding of the experience of the Greeks and the Romans will be lost. We shall not willingly assent to any attempt to dispense with it as a part of our study. But a part, and a tool, it will remain; and we shall not refuse to assist in giving whatever understanding of ancient experience can be gained apart from a knowledge of the languages. Granted our initial assumption—that our study is first of all a study of human experience—the poems and speeches and narratives, the statues and the roads will fit into their context in such a way as to explain

each other. Some works, especially poems, will deserve a minute study in the original language; some will be read rapidly or only in part; some will be read in English translations; and many subjects will be introduced by means of those admirable books in English which are now becoming plentiful—books like Zimmern's "Greek Commonwealth," and Warde Fowler's "Social Life at Rome." The student will often hardly know whether he is studying history, literature, art, politics, or philosophy.

What experience should we include in the limited curriculum at our disposal? Perhaps you will let me put before you a short summary of the phases that occur to me as most important. Since I have been preparing material of this kind for several years, I take this opportunity of inviting suggestions and criticisms; for I realize that many others are trying, like myself, to meet the same need. I will confine myself to the Greeks, especially since the Roman field has recently been covered by scholars whose suggestions frequently run parallel to mine.¹

First would come a brief study of the geography of Greece and adjacent lands, with particular emphasis on those aspects of physical geography—mountains, coast-line, soil, and climate—that affected history.

Next would follow a bird's-eye view of the history of the Greeks from the earliest period down to the present day; military history would be reduced to a minimum, but the large characteristics of the successive periods would be noted. This review would not pretend to be a complete course in history, and would serve chiefly to provide the setting for the subsequent study; in many cases it would be superfluous.

Then the student would consider some of the lasting experience gained by the Greeks in their daily life. By this I do not mean a course in antiquities; for most of the details of the private and the public life of the Greeks, though highly interesting, are of secondary importance. The student would learn on how slender a foundation of wealth the Greeks contrived to build their civilization; how the

¹ Dr. Freeman, of Worcester Academy, in a paper presented last February to the Eastern Massachusetts Section of this Association, discussed "Enriching Secondary School Latin"; and Professor Litchfield contributed to the *Classical Journal* in October, 1918, a paper on "Latin and the Liberal College."

methods of industry affected the workman and his product; how the occupations of the leisure hours of the Greek, especially athletics and the drama, entered into his ideals; and how his enforced versatility affected his character. The student would try to reach some conclusions about the significance of a civilization that in general, though not always, preferred quality to quantity, and would try to institute comparisons with our own age.

From the study of daily life the student would pass to certain large types of experience involving artistic and social and rational elements. He would fix his attention on the attempts of the Greeks to find and to create beauty. After noticing the material conditions under which the various arts arose, and the influence of religion and of the public on the arts, he would try to discover the secret of the Greeks' directness and simplicity; he would ask himself whether Greek art gained or lost by its prevailing impersonality, and would notice the difference between the Ionian and the Dorian character in art. He would trace in the several arts the development of a tradition or convention, and would consider whether the tradition or the revolts against the tradition were the more valuable. He would ponder such matters as the "idealism" or the "universality" of Greek literature and sculpture, and the nature of "classic restraint," determining so far as he could their relation to modern literature and art.

Our student would next study the experience of the Greeks in their political and social and ethical development. He would trace the growth of the various forms of government, pausing especially to reflect on the characteristics of the city-state, and the effect on political ideals of the size of the political unit. He would consider with the Greeks the problems of democracy and imperialism, and the means of reconciling freedom with law and freedom with efficiency. With them he would ask what are the rights of the individual and what are the claims of society; how far the antithesis of nature and convention is justified; what is the theory of slavery, of the rights of minorities, of ostracism, and of education. He would notice where history solved political questions in a different way from that of the political theorists. He would weigh Thucydides against Plato, and Plato against

Aristotle, and would compare the ordinary Greek notions with regard to the *καλὸς καὶ ἀγαθός* and *σωφροσύνη* and *φιλία* with the reasoned ideals of Plato, asking himself what has been the effect in history, ancient and modern, of utopian ideals.

And, finally, our student would naturally ask what experience the Greeks gained of the larger environment of man, and of his place in the universe. Beginning with the primitive religion of the Greeks, superstition and myth, he would notice the constant opposition in classic times of the intuition and the reason, resulting on the one hand in art and the national religion, on the other hand in science and philosophy. He would consider the rise of humanism in the fifth century, and the attempts of Plato to harmonize and of Aristotle to interpret all the conflicting elements of previous thought. Then would follow the centrifugal tendencies of the Hellenistic and the Roman periods, ending in the absorption by Christianity of much of the best in Greek philosophy. Our student might in conclusion consider whether Christianity had gained by not absorbing the humanism of the Greeks, and might ask himself whether any reconciliation between Christianity and humanism is practicable.

I can imagine the objections that doubtless occur to you all. "What," you say, "would you have us talk about the classics instead of reading them with our pupils? Would you let our personalities and our views usurp the rightful place of the great men of old? Would not such a course give only superficial impressions, a smattering of many things, while sacrificing any grasp of the languages? And is not all this really over the heads of all but mature students?"

Let me answer these objections in the most open and ingenuous manner, by admitting them *in toto*. These are indeed the rocks on which our ship may be wrecked, if we are not careful pilots. But our ship must not therefore remain in harbor; every voyage has its risks. It is only fair to say that I am not suggesting that our voices should drown out the voices of Thucydides and Virgil; it seems to me that their voices would have a chance to be heard more often and more intelligibly than now. Though there is a real danger of obtruding our personalities and our interpretations

too much, is it not better to risk having a teacher of biased views than to risk allowing the student, for lack of guidance, to get distorted impressions? And could anything be much more superficial than the present acquaintance of most of our students with the significance of what they read? As to the possibility of losing command of the languages, I agree; there's the rub. But the question is one of proportion. I have seen something like what I am suggesting in operation in a college class, with but slight loss of linguistic knowledge, and with a great increase of enthusiasm and understanding on the part of the students. I have tried the experiment with a class of boys beginning Greek of giving one quarter of the time to what we called "The Experience of the Greeks"; and this class actually progressed faster than its predecessors in mastering the elements of the language, for they knew that the continuance of the experiment, which they appeared to enjoy, was conditional on their success in keeping up, in the abbreviated time, with the program of work in grammar.

I hesitate to suggest any definite allotment of time; for much depends on local conditions. Nevertheless it seems to me that schools might well devote from one-quarter to one-third of the time that is available for classics to the study of what I have termed the experience of the Greeks and the Romans, and that colleges might safely spend half of such time in this way. In these few moments I cannot show in detail how the many topics could be fitted into a reasonably confined schedule of hours; I am convinced, however, that the more important parts of the plan that I have outlined could be presented in one hour a week in a Freshman course, leaving the remaining time for the acquisition of the language and the careful reading of texts; and single phases of the plan could be amplified in subsequent courses. In some cases provision might be made for those who have no knowledge of the language; in others, smaller groups of students specializing in classics could supplement the more general work by intensive reading of texts, by composition, and in other ways.

Granted, however, that time can be found for such study of the experience of the Greeks and the Romans as I have sketched, is it all too difficult for ordinary students in school or college, and too

much loaded down with abstractions and questions that might well puzzle older heads? Well, as I have sketched it, there have been a good many abstractions: but the business of an abstract is to abstract. In carrying out such a scheme, the teacher would introduce all the concrete detail at his command; he would use narrative material whenever he could, and make every possible appeal to the imagination. None the less, the most valuable part of such a study would lie in the constant attempt to draw conclusions of a general nature, to point out analogies with modern civilizations, to emphasize not experiences, but experience. I am quite ready to agree that parts of this scheme are too difficult for all except advanced students, and that only those parts of it which can be rather concretely presented are suitable for schools. It is true, of course, that the whole plan requires more of the teacher and of the student than does the usual curriculum. It is easier to "translate and comment on" a given passage than to arrive at a valuable conclusion about the experience of a gifted race. I am not sure that you will consider that a real argument against making the attempt. Never has the world stood more in need of wise counsel from men and women of experience. How can we better serve this need than by trying to open to the use of the world, and to help the world to understand, the garnered and winnowed experience of ages?

A ONE-LANGUAGE COUNTRY?

BY MARY LEAL HARKNESS
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When I blithely accepted the invitation to appear upon the 1920 program of the Classical Association of the Middle West and South, it must now be confessed that the question of what I should say to justify the appearance was of all possible ones the question that lay least heavily upon my spirit. It was buoyed up with a strong general impression that there was just any amount of valuable sentiments which it burned to express. Not until later did the realization overwhelm me that the aforesaid sentiments, however crying might be the need of the general public for them, would be, in the main, the largest kind of coals to the Newcastle of an association of teachers of the ancient classics. Yet, notwithstanding this paralyzing realization, there persisted in my mind the imperious desire to relieve it of some burning thoughts first kindled in that unhappy spring of 1918, which, uncooled by the soothing touch of peace and the armistice, still in 1920 throb for expression. The spark which kindled the flame was a rather insignificant-appearing telegram from Denver, relegated to the ignominious obscurity of the third page of my morning paper. But, though unimpressive of aspect and two years old, it still seems to me worth reading to you:

PRACTICAL STUDY URGED. ENGLISH AS ONLY LANGUAGE IN GRADE SCHOOLS IS ADVOCATED

Denver, Colo., April 24.—A report of a committee of educators recommending grade schools in America substitute the "practical" for the "cultural" next year, and teach only the English language, was advocated tonight by Mrs. Mary C. C. Bradford, of Denver, president of the National Education Association. Recommendations to the schools will be issued soon by the committee on public information in Washington, Mrs. Bradford announced, and will include a request that high schools discontinue teaching Latin, Greek, Spanish and German, and make French the predominant foreign language taught.

Away beyond even the discussions precipitated by Mr. Flexner this paltry news item brought to me personally a revelation as new as it was appalling of the mighty force and vast extent of the anti-foreign-language movement in America and its certain results if unchecked. A rather inert sentiment before, it became an actual movement under conditions which speedily developed upon America's determination to enter the war.

I need not here recall by specific examples what is still so fresh in everyone's mind. But I have thought that even professional language teachers, convinced as I trust they all are of the essential relation between study of Latin and Greek and the soul's eternal salvation, may not be hurt by a fresh reminder of the tremendous response of our educational opponents and the people with them to the advantage thus offered to their side. It has seemed to me that there is needed among teachers of the ancient classics a great broadening of the conception of the part which language study should play in American education. Even greater, perhaps, is the need of an awakening to the part which they themselves ought to play in putting all language study in its deserved and everlasting place in our educational system. It is so much bigger a thing that we have to do than to burn candles around the two beautiful corpses (for so the *profanum vulgus* persistently calls them) of our beloved specialties; it is also infinitely a bigger thing than furnishing food and raiment out of the inheritance left him by our dear dead for the lusty giant called English.

At the meeting of this Association in 1918 I heard a great deal of talk of the "opportunity" afforded Latin teachers to seize the strategic position left unoccupied by the evacuation of German. This has seemed to me a peculiarly short-sighted position for teachers of the classics to assume. It is not the purpose of this paper to present a defense of the study of the German language in schools, but I may say that my 1918 opinion that its ejection would not prove an opportunity for the ancient classics seems supported by 1919 and 1920 facts as I have observed them. In fact, I think it will be found that the abolition of German is really a first step toward dislodging the other languages as well. And it is going to

be done under the beautiful banners of Patriotism and Americanization. It makes my blood boil with exceeding heat that the advocates of all that is cheap and obvious in education should have taken possession of these two fair standards and paraded them with such a whoop and hurrah that the loyalty of anyone who ventures a word for something else promptly receives a squint of suspicion. But I think that we have at least left the era of yellow paint far enough behind for me to risk the declaration that it is the duty of this and every other classical association to proclaim fearlessly that the very smallest part of Americanization is to fill up our curricula with courses in civics and the English language. And having made the proclamation it is their duty to go to work and do something for its enforcement.

(Perhaps we could make a good beginning by refusing to applaud the eminent speakers in summer Chautauquas when they declare with purple-visaged fervor, "Young man, nothing worth reading has ever been written which you cannot read in the English language!")

Recently I attended an educational conference where "Americanization" was undoubtedly the keynote of the occasion. Some universities were announced as expecting to offer courses in Americanization with the beginning of the next college year, and one of the most eminent speakers present, in a paper devoted to proving that the war had been the triumphant vindication of the liberal arts college, went squarely back on himself on the last page (although he insisted that he had not), and argued for an "Americanized" substitute for the humanities which he had just been glorifying. Such is the magic potency of our nation's new-made noun and verb.

I want everybody Americanized who needs to be, but I could not but be struck there, as I have been elsewhere, by a general vagueness and inadequacy in the ideas of how Americanization is to be attained. There is one idea, however, which has everywhere achieved considerable definiteness of outline. It is the purpose to make the English language universal, and to accomplish this end by eliminating all others, as rapidly as may be, from the whole United States.

If you think my statement of the situation overdrawn, let me refer you again to my newspaper clipping. In it, you will observe that French alone was exempted from the general decree of banishment. The obvious reason for this clemency is an example of the usual depth of reasoning of this type of school-curriculum reviser. Just at that time—April, 1918—we were pouring out our store of young men and women by thousands upon the shores of France. So far as then appeared, it might be necessary to continue to do so for several years to come. Our soldiers and nurses of high degree and low (but especially high) had been embarrassed and hampered by their general ignorance of the French language; the eminent educators were thus suddenly reminded that French was “a practical need.” It seems not to have occurred to them that all the French introduced into our school course then would avail nothing to the American major or colonel already standing on French soil, without even a word in which to bargain for clean raiment with his *blanchisseuse*, or that, even if the war had lasted as long as we feared, one could have injected little French into the then high-school student before he reached the age when he might legally be invited to go overseas and be shot. Only about eighteen months before that date (to be as accurate as possible) a certain class had been advocating Spanish as the supreme “practical need” in language because of our prospective commercial relations with the Spanish-American countries. With our entry into the war Spanish became as dead, educationally, as ever Latin and Greek could have been pronounced by the most pessimistic diagnostician. It shows symptoms of revival now, while the vigor of French popularity is already manifestly in the first stages of decline.

I make this little excursion into the history of education in the United States not because I should find pleasure in attending the obsequies of either of these admirable languages, but by way of calling attention to the reason for the short life of both these popular educational enthusiasms. Both were founded upon a temporary need and an entirely superficial estimate of its urgency. With the change of conditions which 1920 beholds, the people feel no more pride in the exhibition of a French or Spanish

vocabulary than a woman does in wearing a 1918 hat or a 1915 coat suit.

But real gems do not go out of fashion. You are not ashamed of your diamond because its setting is in the style of your grandmother's day. And similarly there is something in education whose worth does not fluctuate with each convention of our National Education Association costume designers. Personally, I am becoming especially weary of their edict that the humanistic type of education deals too much with the future. I am sick of hearing that boys and girls should study what they can use and enjoy and show off with while they are learning it, instead of being led over a stony way of studies hard and dry, with their parched and bruised young souls refreshed only with the poor assurance that on their deathbeds they will appreciate how much good it did them. I am not inclined to admit that the path of "mental discipline" leads to no pleasant pastures on this side of heaven, but even were that true I suppose that a deathbed consciousness of having traveled a path that leads somewhere may be more comforting than a late realization that you have tarried in pleasant by-paths till your powers of locomotion are paralyzed forever. Much of the planning for Americanized education seems to me to partake of the nature of pleasant by-paths, even though it deals prodigally in talk of such stern things as universal military training and social service. It is not looking toward the goal of real comprehension of the peoples of whom the composite we name "America" is made up, or conceiving in the least degree that only an intelligent understanding of how their "languages, customs, and laws" have been interwoven to form the new product which we call the American nation can ever produce the ideal American citizen.

It seems to me that it is our peculiar business to teach actively that the first step toward right understanding of the nations which are at once our ancestors and our brothers is familiarity with their languages.

Other organizations have been exceedingly active in attempts to teach just the reverse. That band of pedigreed ladies, the Daughters of the American Revolution, according to newspaper

reports, enthusiastically supported the sentiments of their president general when she declared the development of the American consciousness depended on the exclusion of all spoken languages except English from the public schools. She characterized the teaching of a foreign language in the public schools as one of the greatest barriers to patriotism and amounting almost to an act of treason.

It might seem not without pertinence to ask these superlatively patriotic sisters whether all our honored revolutionary sires were Englishmen—and also what was the language of the nation those sires were so splendidly fighting.

But to my thinking "the American consciousness" is a far less important thing than the American backbone. And of all the things which are making our post-bellum educational tendencies flabby and spineless there is no larger factor than this slush about "one language." None of us wishes to be put in the class with Horace's old man, who is "a critic of the young, and a praiser of the times when he was a boy," yet it is hard not to be struck with the growing disinclination of young persons to studies demanding close and persistent application. Where election is allowed, they elect to leave those studies out. Do you realize how impossible it is to make the study of the English language alone a corrective to this tendency?

I suppose that every teacher of Latin or Greek has been appalled by the ignorance of his students of the merest commonplaces of English grammar and rhetoric. Yet for the most part these students speak, and even write, fairly good English. But their doing so indicates just about as much real knowledge as does playing the piano by ear. They do not know what they are doing or why. And I am increasingly convinced that this is not generally the fault of their English teachers. English is coming to be about as well taught as the nature of the subject will ever permit. That will never be as well as any of the other tongues, for two reasons. First, because of its very flexibility and freedom from inflections it is one of the poorest of pedagogical instruments. Second, it is the native speech of the large majority of our students, and therefore they instinctively speak an English sufficiently accurate to call

for comparatively little correction from their English teachers. When a student naturally expresses conditions in moods and tenses appropriate to what he means to say, puts his participles and relative pronouns in the proper places, it rarely occurs to his instructor's mind that he has no more idea than a sleep-walker of what he is doing and that he is going to be just as unable to repeat the processes when shaken into wakefulness by some foreign-language class. It is simply impossible, I believe, ever to secure the close attention to detail of construction or the profound brooding over sense and sentiment which, after all is said, constitute about the sum total of education, through the study of one's native language, above all when that language is one so loose in structure and so mixed in its pedigree, as English.

The author of *The Scientific Teaching of Language* says: "The pupil will be more docile when dealing with a language of a totally strange nature," and every teacher of language must know that this is true. It is infinitely easier to teach English grammar in a Latin class than in an English one; and I wish I might never again have to listen to the fallacy that of course a child cannot do anything in first-year Latin because he has never studied English grammar. I believe that it is equally true that all really discriminating appreciation of great English literature must be preceded, as well as accompanied, by the study of great literature in other tongues.

When Governor Harding, of Iowa, had issued his odious language proclamation, directed not merely against German, but against every foreign language spoken in the state, a teacher of English, writing in the *Des Moines Register* of her experiences in a community largely Swedish and German, after a strong tribute to its loyalty, said:

In the work of the school, I found that the young people of foreign parentage, far from being handicapped, were leaders both in school activities and in the classroom. This was true in classes in English as well as in other studies. I found that the students who had a knowledge of another language could grasp more quickly the discrimination in the meaning of words and in points of grammar. Furthermore, their knowledge of foreign customs and literature gave them wider and fuller material for composition and for literary interpretation.

We classical teachers have for the most part always believed this doctrine, and preached it—in regard to our own two specialties. Let us now take as definite steps as the “one-language” propagandists are taking in the opposite direction, to get into the schools, and into the heads of the school patrons, a conviction that foreign languages, ancient and modern, ought to have a large and an early place in our educational scheme, not because our armies may some day stand upon the soil of those who speak or have spoken them, not because of prospective commercial intercourse, not even because of immediate and visible betterment of our English, but because acquaintance with them would at once refine and strengthen our national mind. With all our cleverness and desire for certain kinds of information, we are yet a people of fearfully complacent ignorance. With all our energy and industry we are still but little inclined to painstaking in our mental processes, and very prone to what Galsworthy terms “turning up the top layer of the ground.”

Acquaintance with more languages would, as a first benefit, make our people know so much more that they would hardly recognize themselves; but better than the very pleasant prospect of the enlightening of our ignorance would be the corrective to the national combination of arrogance and laziness which makes us always force the foreigner to learn our language but rarely trouble ourselves to learn his, and the stiffening up of all our intellectual fiber, if children were set in every school to doing that kind of studying, of close and definite reasoning, which foreign-language work absolutely demands, and which no other studies, save mathematics, can be made to exact.

We must expand our ideas, I think, beyond the sacred educational quartet of Latin, Greek, French, and German, and, while holding that quartet no less sacred than of old, we must also try to make the public see how many other languages spoken within our borders, if admitted into our schools, would contribute to the very things they profess to want—immediate advantage in commercial and other practical lines—and at the same time prove the surest salvation of pure and noble English.

Having achieved that we might then, it seems to me, open the public eye to the truth that the logical foundation for the study of the languages of today is always the two great languages of yesterday, and that the place for beginning those is earlier than the high school, because, even where there is no linguistic kinship between the modern tongue and Latin and Greek, the habits of mind and thought gained from training in those two form the very best possible preparation for the acquisition of tongues wholly diverse.

I can picture a degree of persuasive eloquence, backed up with concrete examples, on the part of our Classical League, that will move even our professional educators to make room for foreign-language study where it belongs, in the classrooms for young children, and for the ancient languages where they belong, in the classrooms of the very young. I foresee, if we put our energies to promoting such an ideal of education as that, a race of Americans no less admirable for love of country, and far more admirable for love of the higher things of the mind, than that now being brought up on the daily recitation of the creed of "one language and one flag"—in which, you will observe, they now put the "one language" ahead of the flag.

VERGIL'S ALLEGORY OF FAMA

BY ARTHUR L. KEITH
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Vergil's allegory of Fama in the *Aeneid*, Book iv, has aroused much criticism. One of the most recent editions states that the description of Fama is so extravagant as to be almost ludicrous, and proceeds to ask where her numerous ears and tongues are to be found, and how it is possible for a creature reaching from earth to heaven to sit upon a housetop. While admitting that the poet may from certain points of view have surpassed in some degree the due measure, I still think such criticisms are in the main unjust and that a fairer estimate is obtained if we approach the subject with less literal-mindedness and more in the spirit of the poet. Vergil was not writing for the literal-minded or the grammarian. Let us take the poet's point of view.

The habit of allegorizing, especially of the abstract idea, was common among the Latin poets. Vergil's younger contemporary Ovid is perhaps the most conspicuous example of this habit. The allegory of Fama is by no means an isolated case in Vergil. About the same profusion of detail is found in connection with Allecto in Book vii. The dread forms sitting at the gates of Orcus illustrate the poet's fondness for allegory. If then the poet in the allegory of Fama has dwelt a little longer on the details than is consistent with modern taste, it is certain that for his immediate audience he did not exceed the proprieties. Rather, as Conington says, we should admire the poet's restraint instead of his exuberance.

Nor do I think we should be troubled at the transformation of Fama. The poet has told us that she was small at first and readily acquired her huge stature. May she not just as readily reduce herself to her former size so that she may sit upon the housetop? The appeal to the emotional rather than to the pictorial furnishes all the consistency necessary. All sorts of transformations are to

be found in Greek and Latin literature as well as in oriental literature, under the combined influence of which Vergil wrote. Even modern literature is not without such examples nor are we troubled in the least by them.

The allegory of Fama is largely Vergil's own creation. Certain suggestions he found in Homer and possibly in Hesiod, which he made use of. Homer in *Iliad* ii. 93 represents Ossa, Rumor, as daughter of Zeus, blazing the way to battle. In *Iliad* iv. 440 Eris, Strife, the sister and companion of Ares, small at first, rears herself aloft and soon strikes her head against the sky while her feet tread upon the earth. Again in *Odyssey* xxiv. 412 Ossa, Rumor, as a messenger, goes quickly to every part of the city announcing the destruction of the suitors, which line is evidently the basis of Vergil's *Aeneid* iv. 173. But these suggestions do not reach very far. It is obvious that in the poet's mind there was need of amplification. Out of an experience that covered wars and rumors of war the idea of the power of Fama had undoubtedly assumed large proportions in the minds of Vergil and his immediate readers. It is a large thought with which he is dealing and calls for the fullest treatment in and of itself. But aside from this fact, the sustained treatment of Fama is not irrelevant to the general situation. It is the first of a series of steps leading up to the interposition of the gods. Fama prepares the way for Iarbas; Iarbas attracts the attention of Jupiter, and Jupiter dispatches Mercury on his mission. Viewed with reference to the succeeding episodes the allegory of Fama is not unduly developed. If curtailed, as some critics think it should have been, it would have been out of proportion. But even if it may have gone beyond the measure of the standards of others we must judge it from Vergil's point of view. As Sellar points out, Vergil was oratorical rather than dramatic. He presents to us the spectacle of human life not so much through action as through a series of situations, "conceived under the influence of some sense of awe or wonder." This well-known trait of the poet justifies the long allegory even aside from other considerations.

But I am inclined to find better justification for what is called the extravagance of detail from another point of view. The poet

tells us that Fama related things *facta atque infecta*, done and not done. Few readers stop to ask what there is in the present situation which Fama has wrongly reported. What false slander does she spread abroad? She may cling to the false and the base, but is she not here the messenger of truth? Aeneas and Dido have done all that she claims they have, and according to the ordinary standards of Vergil and his readers they deserve scant sympathy. But the poet has so artfully constructed this allegory that Aeneas and Dido are not deprived of our interest and sympathy and whatever aversion we have we are only too willing to bestow upon the loathsome goddess Fama. It is an excellent piece of camouflage and has deceived and was intended to deceive the minds of the readers. If this was the poet's purpose, there is a place for every detail, the over-ambitious and ludicrous elements fade away, and criticism has missed the mark.

In closing, we may note the accumulation of details. The application of many of them is quite obvious, of others less so. Fama visits the cities of men. Naturally she has no use for the unfrequented ways. She is swift of foot and wing; she thrives on speed and acquires strength by going. She is small at first through fear but soon gains enormous height. This all accords well with the conditions of literal slander. She walks on the ground and hides her head among the clouds. Probably this is only a picturesque way of describing her stature. But Servius thinks this line represents the fact that Fama spares neither high nor low; or (as if not satisfied with this view), from the fact that her head is hidden in the clouds, that the author of a scandal is usually unknown. She is the last-born child of Terra, the mother of monsters, and therefore a sister to such hideous creatures as Coeus and Enceladus. I can hardly agree with Servius who comments thus on *extremam*: '*extrema*' pessima: omnes enim, qui de medicina tractant, dicunt naturale esse, ut inutiliores sint qui nascuntur ultimi.

Fama possesses as many eyes, tongues, lips, and ears as there are feathers on her body. Probably Vergil is thinking of the peacock and the Argus myth. The spots of the peacock naturally suggest eyes which lie just beneath the feathers, and I think it altogether gratuitous to speculate any more closely on their location.

After the eyes are mentioned, the tongues, lips, and ears follow as a matter of course. Thus are indicated the parts of the body most closely associated with the spread of a scandal. These parts are represented as busy, the eyes are watchful, the tongues and lips sound forth, and the ears are pricked up. She is busy night and day. I think Servius again strains the point in supposing that the night symbolically denotes the obscure origin of a scandal. She acts as spy and takes the high places. She sits on the roof of a house and on lofty towers. Servius is probably right in believing that Fama is thus symbolically represented as intruding into things private and public. She clings as much to the false and base as to the truth. Fama knows that the effect of truth is magical. She always manages to mix a little truth with her fabrications. Vergil has employed the same principle in the Sinon episode. It accords with universal experience.

It would be easy to press too far many of the details. But I cannot agree with those who think that this allegory is lacking in good taste, is too pretentious, or fails to represent a complete picture.

Notes

[Contributions in the form of notes or discussions should be sent to John A. Scott, Northwestern University, Evanston, Ill.]

ATHENAEUS ON AESCHYLUS AND HOMER

Practically all works on Greek literature quote Aeschylus as saying that his own poems are but fragments from the great banquet of Homer, and, as so few of the plays of Aeschylus depend on the traditions of the *Iliad* and the *Odyssey*, the assumption is made that here Homer must include a far wider range than the *Iliad* and the *Odyssey*, hence the belief that Aeschylus regarded Homer as the poet of the Theban and Trojan cycle. The passage is found in Athenaeus viii. 347e and is as follows: οὕτω μοι δοκεῖ μηδὲν μὲν ἐσθίειν τῶν ἀνδρὶ προσηκόντων, τηρεῖν δὲ τοὺς ἐσθίοντας εἰ παρεῖδον ἢ ἀκανθαν ἢ τῶν τραγανῶν τι ἢ χονδρῶδες τῶν παρατεθέντων, οὐδ' ἐπὶ νοῦν βαλλόμενος τὸ τοῦ καλοῦ καὶ λαμπροῦ Αἰσχύλου, ὃς τὰς αὐτοῦ τραγῳδίας τεμάχῃ εἶναι ἔλεγε τῶν Ὀμήρου μεγάλων δείπνων. "This man seems to me to eat nothing which befits a man, but to watch those eating to see if they overlook the spine, the gristle, or a bit of cartilage from the pieces served, not considering the words of the noble and illustrious Aeschylus, who said that his own dramas were portions from Homer's great feasts." The meaning clearly is, that some miserable fellow sat searching for bits of food overlooked by others while Aeschylus was able to secure whole portions from the banquets set before Homer. Aeschylus is thus saying that he is using themes left him from the great feasts which were served to Homer, but which that poet left untouched, hence his poems are on subjects which Homer might have chosen, but did not. This phrase cited by the critics to show that Aeschylus regarded Homer as the author of the cycle means just the reverse.

The whole contrast in Athenaeus is between the man who searches for miserable bits of food left over by the guests, when Aeschylus was able to find entire portions from the great banquets set before Homer. The banquets served to Homer were so abundant that Aeschylus could feast on courses he had left untouched. Certainly Aeschylus cannot be assumed to say that he is taking food already consumed by Homer, but it must be food uneaten, just as the neglected parts were picked up by the poor fellow described in Athenaeus. The courses Homer left untouched were the traditions of the Theban Cycle, the Epic Cycle, and probably all else save the *Iliad* and the *Odyssey*.

Yet this passage is set forth by all the critics as final proof that Aeschylus regarded Homer as the author of all these. There could be no better proof than this that Aeschylus regarded Homer as the poet of but a small part of the epic traditions.

The word *τεμάχη* which is generally translated as "fragments" or "crumbs" really means large unused portions, as this chapter in Athenaeus in an earlier sentence shows, where it is said that someone always picks out the small parts and lets the fine portions go by, τὰ μεγάλα τεμάχη παραπεμπόμενος. It was thus the boast of Aeschylus that although the great banquets had been put before Homer that poet had left untouched fine portions for him.

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ILIAD xxiii. 670 ONCE MORE

Professor Scott and I are not going to entertain our friends by wrangling over the interpretation of one line of Homer. But if we both are sincerely convinced of different renderings of *Iliad* xxiii. 670-71:

ἢ οὐχ ἄλῃς ὅττι μάχης ἐπιδέομαι; οὐδ' ἄρα πως ἦν
ἐν πάντεσσ' ἔργοισι δαήμονα φῶτα γενέσθαι,

the matter ought to be worth settling. First, however, I must observe that, writing doubtless from memory, Professor Scott does not show his usual punctiliousness in reporting me. I quoted no parallels "to prove that Epeius was 'sore' because they had made fun of his fighting." That others had animadverted on his deficiencies would be at the most an inference from the tone of his speech. His "soreness," if my vulgarism may pass again, might be due to his own realization of his weakness as a warrior. The point is that he is apparently suffering from an "inferiority complex" which finds compensatory expression in his repetition of the Homeric commonplace that not all men have all gifts. His gift is boxing, and he is boastfully indignant at the very idea of anybody challenging his superiority in that. I cited parallels to illustrate this Homeric commonplace, and I also quoted with interpretation I believe every Homeric occurrence of ἢ οὐχ ἄλῃς in order to show what is the invariable emotional connotation of the phrase in Homer. Professor Scott does not even allude to this, my main argument, but says vaguely that I "quoted a parallel to prove that Epeius was 'sore' because they had made fun of his fighting."

My interpretation, for the rest, is that of Leaf, of Monro, of Lang Leaf and Myers, and, I presume, of practically all commentators. I merely added the confirmation of an unnoticed point of Homeric usage and a little would-be humorous surplusage of slangy commentary on Epeius' character as revealed in his speech. Professor Scott's argument is directed entirely to this slangy surplusage.

The parallel from Virgil is interesting but of course cannot decide the meaning of the Homeric passage. Virgil was at liberty to vary Homeric incidents. In this case he plainly does. When Entellus claims the prize by default Virgil had already said

. . . . nec quisquam ex agmine tanto
Audet adire virum manibusque inducere caestus.

Nothing of this sort precedes in Homer. The momentary embarrassed silence comes after Epeius has spoken. Epeius makes his boastful speech at once and before he knows who if anyone will confront him. The Virgilian parallel, then, fails. In any case it could only raise a slight presumption which the exact interpretation of Homer's language would rebut.

I cannot suppose that, on second thought, Professor Scott would insist on his argument that "because of the kindred element in boxing and Homeric fighting a good boxer should have been also a good fighter." That seems to be refuted by the emphasis laid on the Homeric commonplace that we cannot all know all things. The disparagement of the athlete in contrast with the warrior in familiar passages of Euripides and Plato points the same way, and if parallels are pertinent Quintus of Smyrna in his imitation of the incident (*Post-Homerica* 4. 326) says explicitly

ἀλλ' οὐ οἱ τις ἐτόλμα ἐγγὺς ἰκέσθαι
εἶνεκα πυγμαχίης· πολέμου δ' οὐ πάγχυ δαήμων
ἔπλετο.

But, as I have said, no parallel amounts to more than the faintest presumption in the face of the interpretation of the words in the context.

PAUL SHOREY

UNIVERSITY OF CHICAGO

Current Events

[Edited by Clarence W. Gleason, Roxbury Latin School, Boston, Mass., for the territory covered by the Association of New England and the Atlantic States; Daniel W. Lothman, East High School, Cleveland, Ohio, for the Middle States, west to the Mississippi River; Walter Miller, the University of Missouri, Columbia, Mo., for the Southern States; and Franklin H. Potter, the University of Iowa, Iowa City, Iowa, for the territory of the Association west of the Mississippi, exclusive of Louisiana and Texas. News from the Pacific Coast may be sent to Miss Julianne A. Roller, Franklin High School, Portland, Ore., and to Miss Bertha Green, Hollywood High School, Los Angeles, Cal. This department will present everything that is properly news—occurrences from month to month, meetings, changes in faculties, performances of various kinds, etc. All news items should be sent to the associate editors named above.]

Illinois

Chicago.—The University of Chicago Graduate Classical Club has shown an excellent interest and attendance during the past quarter. The club meets every two weeks and hears and discusses a paper presented by one of its members. Papers are read by either classical faculty or graduate student members, and occasionally by a guest from another institution, as, on a recent occasion, Professor John A. Scott, of Northwestern University, gave a most interesting discussion of so-called "Homeric Contradictions." Other papers during the Autumn Quarter have been as follows: Professor Shorey, "Plato and Pseudo-Science"; Miss Smith, "The Amnesty Law of Solon"; Professor Miller, "The Lyric Mood."

The Chicago Classical Club, under the direction of President Payson S. Wild, held its first banquet and meeting of the year on December 11 at Hotel La Salle, at which time the president presented a most enjoyable paper entitled *Phantasia Humaneistica*; this was followed by brief reports from many city high schools as to the present status of Latin studies.

Indiana

Franklin.—Two interesting items come from Franklin High School. Under Miss Elsie Trout's direction, the Latin classes there prepared an exhibit based on Miss Sabin's manual and entitled "The Relation of Latin to Practical Life." Besides numerous posters illustrating Miss Sabin's book and several hundred lectures of ancient and modern life in Italy, there were many copies of Greek and Roman masterpieces and of modern paintings on classical subjects. A display of Roman war material proved the energy of an enthusiastic Caesar class. All weapons mentioned in Caesar's text were either lent or fashioned by the students. An actual camp with tents and rampart of paper and even an encircling trench divided attention with some well-constructed "turres." A fine lorica and helmet of tin-foil and paper were made by a girl regarded as one of the poorest students of the class. To the boys the joy

of the catapult on view must have been great. It really worked and withstood all tests applied by sight-seers from Missouri. The Cicero class managed an exhibit of materials for letter-writing.

Just as interesting and even more unusual was the publication of a Latin issue of the school paper styled *Commentarius*. An upper corner of the paper bore the succinct weather report, "Tempestas nebulosa." The patriotic motto, "Patriam Americam semper amabimus," made an effective heading for this "Editio Romana." Clever, too, was the front-page cartoon of a family tree. Its roots labelled *video* nourished a stalwart stem branching up into a thrifty foliage of English derivatives. This entertaining and creditable publication must have been of great value to the students. It is certainly full of suggestions for the Latin teacher.

Maryland

Baltimore.—Circumstances could hardly have been more propitious than they were to the fifty-second annual meeting of the American Philological Association, which was held in conjunction with the general meeting of the Archeological Institute of America at the Johns Hopkins University on December 28, 29, and 30. An unusually mild month culminated in a Christmas week of sunny weather. On the Tuesday morning of this week the railways converging upon Baltimore brought to the city many little parties of classical scholars, who had already begun on the train the exchange of news and lively discussion of professional interests which contribute so materially to the pleasure of these meetings. It must not be inferred, however, that there was any lack of value in the formal program, which opened on Tuesday afternoon. The Philological Association offered a long and varied series of papers whose predominant human interest was the occasion of special remark. The subjects ranged in chronology from Homer to Petrarch. Many were specifically literary, such as the discussion of "The Tragedy of Latinus" in the *Aeneid*, by Miss Saunders, of Vassar, and "The Soliloquy in Ancient Comedy," by Mr. Bickford, of the Culver Military Academy; a few more technically philological papers were presented; and an unusual number dealt with problems in history, such as Professor Prentice's new chronology of the battles of Thermopylae and Artemisium, and with questions in anthropology, folklore, and the history of religions, as "Spontaneous Generation and Kindred Notions," by Professor McCartney, of Northwestern University, and "The Cult of Augustus in Italy," by Miss Taylor, of Vassar. In the presence of so much material it is impossible to mention more than a few examples to illustrate the many aspects of ancient life, thought, and art, which are the objects of study by American scholars. Readers of the *Classical Journal* will eventually be able to read many of these papers in the Transactions of the Association or in other classical publications. The Archaeological Institute held only two separate sessions. The brevity of its program is due in part, perhaps, to the interruption or slackening of field work in archaeology during and since

the war; but the secretary expressed the hope that more papers would be volunteered for the next meeting. Several stimulating studies in classical and medieval archaeology were presented. The Institute had the special privilege of hearing a distinguished foreign scholar, Professor Rostovtzeff, formerly of Petrograd, and now connected with the University of Wisconsin. His discussion of the origin of Gothic jewelry showed a command of intricate relations in an obscure period of the history of art equal to his already recognized authority in the economic history of antiquity.

The societies were formally welcomed to the Johns Hopkins University by Mr. R. Brent Keyser, the president of the board of trustees, at a joint session on Tuesday evening. At this session the annual address of the president of the Philological Association was given by Professor Clifford H. Moore, of Harvard. His subject was "Prophecy and the Epic." Professor Moore showed how the unity of the *Iliad*, in spite of the somewhat episodic character of the narrative, is emphasized by the prophetic passages, which with hardly any exception relate to the life and fate of Achilles; and that similarly in the *Odyssey* most of the prophecy is concerned with the return and vengeance of Odysseus which form the climax of the poem. In the *Aeneid* the function of prophecy is somewhat different. It not only points to the success of Aeneas in establishing his line on Italian soil, but in a way which must have been most impressive to the Romans, foreshadows the grandeur of the imperial city and of the emperor whose prestige Vergil sought to enhance.

Geographically and politically, it might be difficult to determine whether Baltimore is a northern or a southern town; but if generous hospitality is a specifically southern trait, our classical societies would vote the city thoroughly southern. On the first afternoon of the meetings the two societies were entertained at tea by Professor and Mrs. Robinson at their delightful house in Roland Park. The genial presence of the most honored of classical scholars in America, Professor Gildersleeve, gave a distinction to this occasion which was of course particularly welcomed by his former pupils and old friends. The evening session on the same day was followed by a reception at the Johns Hopkins Club, whose privileges were kindly opened to visiting scholars throughout the days of the meetings. In the friendly atmosphere of this club there were many opportunities for the meeting of old friends and the making of new acquaintances in classical circles. It may be added that members of the societies who had not visited Baltimore before, or had known the university only in its earlier situation, were interested to see its modern equipment and the spacious and high-lying grounds which make possible "the still air of delightful studies" even within the limits of a large and busy city.

On Wednesday afternoon the archaeological collections of the university were visited. Those of us who must teach classical archaeology through slides and photographs must have envied Professor Robinson when they saw this varied series of original vases, terra-cottas, bronzes, and other antiquities which could so readily be brought before the eyes of his pupils.

Later in the afternoon the societies had the privilege of seeing the galleries of Dr. and Mrs. Henry Barton Jacobs, in their house near the famous monument. The collection contains fine paintings of many schools, including portraits by Reynolds, Raeburn, and other English masters, and some memorable pictures by Flemish, Dutch, and Italian painters. Mr. and Mrs. Jacobs were present to give a personal welcome to their guests and to conduct them to a pleasant tea in the dining-room after the visit to the galleries.

The well-known Walters collection has for some months been closed for re-arrangement; but on Thursday afternoon, through the special courtesy of Mr. Walters to the societies, his galleries were open to their inspection for three hours. It was no surprise to find here many noteworthy paintings of the medieval, Renaissance, and modern schools; and classical students were interested to find also many works of Greek and Roman sculpture, including a unique archaistic relief of the twelve Olympian gods which is a recent acquisition, and whose date immediately became a subject of lively discussion among the archaeologists.

The Johns Hopkins Club were again the hosts at an informal luncheon given to the societies on Thursday—an affair which was enlivened by the activities of a photographer who had been inspired with a hitherto unexampled zeal to obtain a picture of a large group of classical scholars.

The final event of the meetings was a dinner given to the members of the Philological Association and the Archaeological Institute by the Maya Society, a new organization for the study and interpretation of the aboriginal culture of Central America. Mr. William Gates of Baltimore, who has been one of the leaders in the establishment of this association for archaeological research on the American continent, presided at the dinner and introduced the speakers, including Professor Laing, of Chicago, whose unfailing humor is always an agreeable corrective to any excessive seriousness which may develop at meetings of learned societies; Professor Clifford H. Moore, of Harvard, and Professor David M. Robinson, of Johns Hopkins, who brought the greetings of the Philological Association and the Archaeological Institute respectively to the new Maya Society. In conclusion Mr. Gates spoke with enthusiasm of the aims and plans of the new society, and explained the interest of a Maya manuscript which was exhibited in facsimile in the room where the dinner was given.

If the writer's feeling was shared by his colleagues, it was with genuine regret that they realized on Thursday evening that these three delightful days in Baltimore had come to an end. Many conditions worked together to make a singularly successful meeting—the large attendance was one of these; but special acknowledgement is due to the executive efficiency and gracious hospitality of Professor Robinson, the head of the local committee.

It was announced that the next annual meeting of the Philological Association will be held at the University of Michigan.

The officers elected for the ensuing year are as follows: president, Professor Walton Brooks McDaniel, University of Pennsylvania; vice-presidents,

Professor Francis G. Allinson, Brown University, Professor Edward Kennard Rand, Harvard University; secretary and treasurer, Professor Clarence P. Bill, Western Reserve University; executive committee, in addition to the above: Professor Samuel E. Bassett, University of Vermont, Dr. Richard M. Gummere, Philadelphia, Principal Maurice Hutton, University College, Toronto, Professor Gordon J. Laing, University of Chicago, Professor Duane Reed Stuart, Princeton University. S. N. D.

Massachusetts

Cambridge.—The first meeting of the Classical Club of Greater Boston was held at the Browne and Nichols School, Cambridge, on Saturday, December 11, with the President, Rev. Willard Reed, in the chair. The program was as follows: "Performances of Greek Plays in America," Professor C. B. Gulick, of Harvard University; "A Reading of the Medea of Euripides" (Gilbert Murray's translation), Mrs. E. H. James, of Boston.

As in previous years, the February meeting will be held conjointly with the Eastern Massachusetts Section of New England. It is hoped to make the March meeting largely an exhibition of moving pictures on classical subjects. The year will end with the usual forum meeting in May.

The Club is making a special effort to increase its membership, especially by the addition of friends of the classics not engaged in teaching.

Deerfield.—The fourteenth annual meeting of the Western Massachusetts Section of the Classical Association of New England was held at Deerfield Academy, Deerfield, October 30, 1920. After the address of welcome from Mr. Frank L. Boyden, Principal of Deerfield Academy, Professor George Brown, of Amherst College, gave an account of the teaching of the classics in the Scottish Universities and Miss Maria B. Goodwin, of Drury Academy, North Adams, read a paper on "The Power of the Game Idea in the Teaching of Elementary Latin and Greek." Then followed a discussion of the Comprehensive Examination papers in Latin and Greek, opened by Professor F. Warren Wright, of Smith College. In the afternoon session Miss Catherine W. Pierce, of Mount Holyoke College, described life at the American Academy in Rome during the previous winter, and Professor Sidney N. Deane, of Smith College, in a paper on "A Fifth Century Bishop," read selections from the correspondence of Synesius of Cyrene, the lively and human "squire bishop," familiar to readers of "Hypatia."

Minnesota

Minneapolis.—The last two meetings of the Central High Latin club, prior to the holidays, were of unusual interest. The meeting of December was addressed by Professor Robert V. Cram, of the university, who read selections of a humorous nature from Latin authors. Seniors who had become accustomed to the serious tenor of their high-school authors fully appreciated Pliny's ghost story and the account of an early gas attack, or smoking out the enemy with burning feathers.

The program of November consisted of a mock trial of the Olympian gods. Venus faced the judge and jury on the charge of wearing a one-piece bathing suit, but was acquitted when the suit was presented in court bearing evidence of being composed of various pieces of divers colors. Mercury was convicted of the charge of breaking the speed laws and Bacchus and Neptune of smuggling contraband liquor. Jupiter found it impossible to prove himself innocent of the charge of deserting friend wife. The play carried particular interest because the composition, stage-setting, and costuming were original and the rehearsals practically without supervision.

Ohio

Columbus.—The Columbus Latin Club held its first meeting of the year 1920-21, at the Chittenden Hotel, November 20. Sixty members of the club and guests from Delaware, Granville, and other nearby towns, following the customary luncheon, were addressed by Dr. F. J. Miller, of the University of Chicago, whose subject on this occasion was "Ovids' Method of Ordering and Transition in the 'Metamorphoses.'" This very interesting and inspiring paper was a delight to all present. Following Dr. Miller's paper, Dr. A. W. Hodgman, of Ohio State University, read a tribute to Virgil, "Ex Ponto, ad C.F.S.," written by William Ellery Leonard.

The American Academy in Rome

announces its annual competitions for the fellowships in classical studies. There are two fellowships each of the value of \$1,000 a year for one year and one fellowship of the value of \$1,000 a year for two years. Residence at the Academy is provided free of charge. The awards are made after competitions which are open to all unmarried citizens of the United States who comply with the regulations of the Academy. Entries will be received until March 1st. For detailed circular giving further particulars apply to the Secretary of the Academy in Rome, 101 Park Avenue, New York City.

Hints for Teachers

[The aim of this department is to furnish high-school teachers of Latin with material which will be of direct and immediate help to them in the classroom. Experience will determine what the features of the new department should be. Suggestions are welcomed.]

Teachers are requested to send questions about their teaching problems to B. L. Ullman, Iowa City, Iowa. Replies to such questions as appear to be of general interest will be published in this department. Others will, as far as possible, be answered by mail. Teachers are also asked to send to the same address short paragraphs dealing with teaching devices, methods, and materials which they have found helpful. These will be published with due credit if they seem useful to others.]

Latin for English

A very important phase of "Latin for English" teaching deals with Latin prefixes. These are as important for Latin as for English. Until the last few years, they had for a long time been strangely neglected. As most of the important prefixes are prepositions, they should be taught as soon as the various prepositions are taken up. Their use should be illustrated by English and Latin examples. Attention should be given to their meanings, which are not always identical with the meanings of the prepositions. The topic of assimilation (e.g., *con-*, *col-*, *cor-*) should be presented. The prefixes which are most important from the Latin standpoint in the traditional high-school authors may be found in the useful little book of Jenks, *Latin Word Formation*, published by D. C. Heath & Co. (\$.64). The most important prefixes from the English standpoint, in the approximate order of importance, are: *con* (*co*, *col*, *cor*), *re*, *ad* (*as*, *at*, *ac*, etc.), *ex* (*e*), *in* (*il*, *im*, etc.) *de*, *in* (negative), *dis* (*dí*), *pro*, *sub*, *pr* (*a*)*e*, *ob* (*oc*, *of*, *op*), *per*, *ab* (*a*, *abs*), *inter*, *se* (*sed*), *trans*, *super*, *contra* (*counter*), *circum*, *post*, *ante*.

Simple Latin Plays

There is much interest at present in educational dramatics. This is no new thing in the Classics, but more recently there has developed a strong demand for simple plays in Latin for reading and presentation by high-school classes. In some schools teachers and pupils write their own plays. The use of plays has done much to stimulate interest in Latin. The following descriptive list may be welcome. Additions to this list, and to other lists which will appear in the *Hints*, will be gladly received. The valuable article of Miss Edith F. Rice (*Latin Plays for Schools*, *Classical Journal*, XVI, 149-56) appeared after these *Hints* were sent in.

Paxson, Susan, *Two Latin Plays for High-School Students*. 1911. Ginn & Co. \$.60. A pioneer in the field. The two plays have been given successfully in hundreds of schools. Notes on costumes and presentation. Suitable for third or fourth year students. (1) *A Roman School* (13 pp.). The pupils include Cicero, Caesar, Catiline, etc., and reveal the characteristics for which they later became famous. Humorous poems, deliberately anachronistic, are interspersed. (2) *A Roman Wedding* (16 pp.). Betrothal and wedding of Cicero's daughter, Tullia. For suggestions concerning presentation, see *Classical Journal* X (1914), 143, 233; XII (1916), 409.

Schlicher, John J., *Latin Plays for Student Performances and Reading*. 1916. Ginn & Co. \$.96. Suitable for second year. Notes and vocabulary; several songs. (1) *Saccus Malorum* (24 pp.) (2) *Tirones* (26 pp.) This play and the next are related to Caesar's *Gallic War*. Caesar appears in the last scene of both. (3) *Exitus Helvetiorum* (30 pp.). A dramatization, greatly amplified, of part of the first book of the *Gallic War*. (4) *Cicero Candidatus* (20 pp.). This play and the next are related to Cicero's orations. The first one is really a description of life in a small town. Cicero plays but a small part in it. (5) *Coniuratio* (23 pp.). The conspiracy of Catiline. (6) *Dido* (21 pp.). (7) *Andromeda* (22 pp.)

Four plays based on Caesar are found in the *Classical Journal*:

Horner, Brita L., *The Conspiracy of Orgetorix*, XIII (1917), 61-65. English synopsis.

Radin, Max, *Dumnorix*, XIII (1918), 314-42.

Lawler, Lillian B., *Rex Helvetiorum*, XV (1920), 365-67. A very simple play intended for the first year.

Smith, Maria W., *Exitium Caesaris*, XVI (1920) 156-64.

The three following plays also appeared in the *Classical Journal*:

Nutting, H. C., *Passer*, XI (1916), 418-27. Children's quarrels.

Nutting, H. C., *Fovea*, XIV (1918), 176-84. Schoolboys and their tricks.

Nutting, H. C., *Situlae*, XV (1920), 535-45. A simplified form of the plot used in Plautus' *Aulularia*.

Lawler, Lillian B., *Consilium Malum*, *Classical Weekly* XIII (1920), 127. A very short play for classes which have studied Latin about five months.

Dean, Mildred, *Three Latin Playlets*, *Classical Weekly*, XIV (1920), 71-72. Three tiny plays on modern (why not ancient?) themes for first semester classes.

Fairclough and Richardson, *Terence, Phormio, Simplified for the Use of Schools*. Sanborn. 117 pp. \$.64.

The following volumes, published in England, were issued for use in Direct Method classes. Some of them, however, are quite suited to other classes.

Paine, Mainwaring, and Ryle, *Decem Fabulae*. 1912. Oxford University Press. \$.70. Suitable for first year; graded. The plays run from five to sixteen pages. The first (*Pyramus et Thisbe*) can scarcely be called a play.

It is merely a rehearsal of the earlier work taught by the Direct Method. See, however, *Classical Journal* X (1915), 274. The other plays are *Ludus* (Roman school), *Medicus*, *Horatius* (at the Bridge), *Circe* (and Ulysses), *Polyphemus* (and Ulysses), *Reditus Ulixis*, *Troia Capta*, *Theseus*, *Verres* (and Cicero). For suggestions concerning presentation of *Circe*, see *Classical Journal* XI (1915), p. 187.

Newman, M. L., *Easy Latin Plays*. 1913. G. Bell. 6d. For the first year. Two very simple plays (dealing with the Gracchi, and Romulus and Remus) of several pages each, with copious vocabularies on pages opposite text.

Ryle, Effie, *Olim*. 1914. G. Bell. 1s. For the second or third year. Contains six plays, each 2-13 pages. They deal with Catullus' *Passer*, the story of Virginia (Livy), Pyramus and Thisbe (Ovid), the noisy schoolroom (Martial), the coming of the rain (Virgil), the *Lex Oppia* (Livy). This last is a *post bellum*, feminist play based on historical facts.

Winbolt, S. E., *Dialogues of Roman Life*. 1913. G. Bell. 2s. Intended for reading in the second or third year. Quantities of vowels marked in part only. Vocabulary. Twenty-six dialogues of a few pages each on country and town life, school (seven dialogues), camp, sea, travel, house, dress, Catiline, etc.

Appleton, R. B., *Perse Latin Plays*. 2d ed., 1917. Heffer. Eleven plays, 4-9 pages each. For first year. School scenes, Troy, Cyclops, Perseus, theft (with an unrighteous ending), etc.

Arnold, E. V., *Cothurnulus*. G. Bell. 1s. Three short historical plays, with or without vocabulary.

For a play written by a boy of 14, see R. B. Appleton, *Some Practical Suggestions on the Direct Method of Teaching Latin*, 1913 (Heffer), p. 77.

[Edited by B. L. Ullman, University of Iowa.]

Book Reviews

Hellenistic Sculpture. By GUY DICKINS, M.A. With a Preface by Percy Gardner. Oxford: The Clarendon Press, 1920. Pp. xiv+99.

We are only beginning to realize the extent of the losses we have sustained in the world-war, and the recent publication of this volume recalls vividly to our minds the untimely death a few years ago of one who had made a goodly number of valuable contributions to classical scholarship. The published papers of Dickins, while not numerous, are works of great care and thoroughness, and are based upon a first-hand knowledge of the materials involved. His most pretentious undertaking was doubtless the first volume of the *Catalogue of the Acropolis Museum at Athens*, which comprises the Athenian sculptures executed prior to the Persian Wars. During the preparation of this work and even before, Dickins had been gradually compiling materials for a comprehensive series of studies in Greek sculpture. But in 1914 the great call to action came, and after serving with distinction as an officer of the King's Royal Rifle Corps, he fell in the first battle of the Somme, July 1916.

The present posthumous volume, which has been published by his widow, Mrs. Mary Dickins, consists of a series of five brilliant essays, which treat of the Hellenistic schools of sculpture at Pergamon, Alexandria, Rhodes, and on the mainland of Greece, together with some notice of Graeco-Roman sculptures. This, as the Introductory Note tells us, served "as a brief sketch of the period to which he hoped to devote years of study." With this fact before our mind we are enabled, in a measure, to estimate the greatness of the promised work of which Ares has robbed us. Brief and sometimes incomplete as the chapters are, they are strikingly clear and suggestive, while a splendid balance is preserved throughout.

The fifty-three photographs which are used by way of illustration are decidedly good, and the representative statues of the different schools have been selected with an eminent degree of discrimination. The majority are those that have not been "done to death" in the handbooks, and consequently have a special interest for the student of art. Even where old examples do occur, the photographs as a rule have been taken from new angles, thus imparting a sense of novelty and freshness.

Throughout the work the eye of the keen and highly-trained observer is everywhere manifest, and the author is particularly successful, it would appear, in his skilful detection of the influence of Scopas, Lysippos, and others of the old masters on late and more or less decadent works. He fearlessly

undertakes a re-examination of several well-known and still much-discussed masterpieces, such as the Victory of Samothrace and the Aphrodite of Melos, and by reason of his fine taste and sound judgment is almost everywhere convincing, even in instances where one has long held an opposite view. The chapter on Graeco-Roman art is the least satisfactory—bearing as it does many marks of incompleteness. But we cannot complain; the fault lies with Time, not with the author.

A. D. FRASER

ALLEGHENY COLLEGE

The Pronunciation of Greek and Latin, The Sounds and Accents.

By E. H. STURTEVANT. Chicago: The University of Chicago Press, 1920. Pp. xiii+225.

The book consists principally of a collection, selection, and arrangement of descriptions of the sounds of Latin and Greek vowels, diphthongs, and consonants, as left by the ancient grammarians and men of letters; these descriptions vary from incidental allusions to scientific discussions. "The Nature and Value of the Evidence," as presented in the first chapter, is supplemented by a brief commentary accompanying and evaluating most of the passages cited. Although not indispensable, the translations of these passages which are provided in footnotes increase in several ways the usefulness of the book. Besides the general convenience of a translation, there is here offered by this medium a concise interpretation of technical terms, for which acquaintance with the idiom of the languages, unaided, would not be an adequate substitute. The translation at times approaches paraphrase, other considerations being judiciously sacrificed to lucidity as to the points of immediate interest. The volume is completed by short chapters on the Greek and Latin accents, presented after the plan of the chapters on the sounds, and indices of subjects and ancient authors respectively. Tables and graphic devices are occasionally resorted to and the typography is attractive.

The utility and interest of this work should not be limited to specialists in comparative grammar. Scholarly as is the treatment, it is, nevertheless, not so fraught with technical terms and phonetic symbols as to embarrass the layman. There is provided in convenient form the commentary of Romans and Greeks as to how the sounds in their own languages were pronounced; and, if the editing must occasionally serve as a corrective, there is still an advantage and a freshness of interest for the reader in dealing directly with the sources. Teachers in secondary schools, for instance, can find immediate contact between their teaching and such discussions as that of the proper pronunciation of *ei* (pp. 122 f.) or the quality of Greek and Latin accents as affecting the reading of verse—matters as to which there is no uniformity of practice. A degree of emancipation from dependence upon the apparently arbitrary statements of the briefer grammars and the textbooks might well

be secured, through reference to such a handbook as this, by many teachers whose literary familiarity with Latin and Greek is much above their knowledge of this part of the field. So, the passage from Donatus on pp. 216-17 is paraphrased in the opening pages of every beginning Latin book.

I note the following typographical errors: on p. 69, n. 1, *The Captive* (of Plautus) for *The Captives*; on p. 70, in Horace *Carm. i. 7.4*, *Tempe* for *Tempe*; on p. 110, in Servius iv. 445.8ff. K., *pleurumque* for *plerumque*. On p. 177, n. 2, the translation of the first sentence of Quintilian xii. 10.27-29 is omitted, contrary to the author's policy.

In translating Velius Longus vii. 54.16ff. K. on p. 46, n. 1, the author renders *Unde illud quod pressius et plenius sonet per duo i scribi oportere existimat*, "Wherefore he thinks that that which has a tighter and fuller (?) sound should be written with double *i*." Below he reaffirms his doubt as to the meaning of *pressius et plenius* here. May it not be that these words, though elsewhere, perhaps, used technically, are here employed in their more general literary sense? Cf. the author's translation of *plenius*, again from Velius, on p. 87, n. 1. As a mere matter of Latinity, by a sort of ἀπὸ κοινοῦ construction, the following translation might stand: "Wherefore that which would be pronounced more strictly and completely so, he thinks should be written with two *i*'s."

CLYDE MURLEY

NORTHWESTERN UNIVERSITY

A Classical Technology. Edited from Codex Lucensis, 490. By JOHN M. BURNAM. Boston: Richard G. Badger, 1920. Pp. 170. \$2.00.

This book contains Latin text and translation, preface, glossary, commentary and supplement (to the preface). It is of general interest for two reasons: it gives some idea of the processes of ancient craftsmen and it throws light on the Vulgar Latin of the early Middle Ages, as it contains ninety new words. The processes described involve dyes, inks, varnishes, metals, cements, and glues, etc. Two examples may be given.

Onion green color will be produced thus: take turkey oak wood or some hard-berried wood and clean its branches of the bark and hew down the surface smooth; then put it in the water and cover it up in a place where it is muddy for twenty years. Then take it out and let it dry in the shade for one year. Then make of it what you please. How to make a varnish for colors. Linseed oil four ounces, turpentine two ounces, larch two ounces, frankincense three ounces, myrrh three ounces, mastix gum three ounces, betony one ounce, cherry gum two ounces, poplar flower two ounces, almond gum two ounces, fir resin two ounces, all of which are to be crushed. . . .

The text of the Lucca MS was published by Muratori, but not very satisfactorily. The present text is based on a careful scrutiny of the MS. As Burnam admits that the author often lapsed from the rules of grammar, it is

somewhat surprising that he should attempt at times to "regularize" the Latinity. For example, on page 30 it seems unnecessary to change *commixtum oleo et coquitur* to *commixtum cum oleo coquitur*. On page 15, *gestatu setertia* need not be changed to *gestatus setertia*, for the former may represent the Greek genitive (cf. *petres*, p. 60).

The translation is in the main satisfactory. "From one o'clock to six" (p. 116) is scarcely a proper translation of "ab(h)ora prima ad hora sexta." The translation does not always suffice to explain the text, but the glossary sometimes solves the difficulty. The very brief commentary is chiefly critical.

The presence of Arabic, Persian, and Syriac elements is explained at one point in the preface as due to a Spanish archetype (Burnam goes so far as to assign it to Santa Maria de Ripoll in Catalonia), at another point as due to the Alexandrian origin of the treatise. One of the two explanations, perhaps the former, would seem to be wrong because unnecessary. Burnam states that the Lucca MS is an eighth-century Italian copy of a Spanish MS, which in turn was copied from an Italian MS of the sixth or seventh century. The text of this archetype was a translation of a Greek MS originating in Alexandria. This reconstructed history of the text accounts for the linguistic and palaeographical evidence presented by Burnam, but it is rather complicated. A simpler solution (to which, to be sure, Professor Burnam may see objections) is to assume that the original Latin text was copied in Italy (not in Spain) by a Spanish scribe, and that the Lucensis is a copy of this copy.

Unfortunately, the book is marred by numerous misprints, some of which are very perplexing. It suffers from other typographical defects too: disconnected materials are not properly segregated and there is a lack of typographical variety. But in these days of the high cost of printing we must overlook such matters and be grateful to Professor Burnam for making the material available in any form whatever.

B. L. ULLMAN

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